

# THE AMERICAN MAGAZINE OF ART

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## THE ART OF RAEURN

BY W. G. BLAICKIE MURDOCH

**R**AEURN is the sole Scottish painter who has gained a world-wide renown; and there are few if any countries where his fame is so high as in America. But this awarding of an international repute to the master would seem to have been accompanied by only too little thought concerning him. There are a great many people, notably perhaps among his admirers in the United States, who suppose that he burst upon Scotland as a complete novelty, and that he forged for himself, unaided, the tradition in which he worked. The ways of nature, however, are evolutionary, not sudden. It is the garden which, having been carefully nurtured across long years and yielded a succession of floral crops, does at length, on the coming of a specially fine summer, give forth a harvest of blossoms of singular beauty. And is it not in precisely similar mode that artists of lofty talent are bestowed upon the world? The art of Velasquez could not have been the mighty thing it is unless a deal of fine work had been done in Spain, ere yet the titan began his activities there. Why assume that Sir Henry Raeburn was phenomenal in this respect? What was his heritage in his native country, and what was the summer which led to his wonderful achievement?

It is a frequent mistake, with art critics in America, to believe that culture in Scotland and Ireland was always tributary to that in England. But such discipleship is a very modern thing, and the Irish artists attained

fine work before the English. Soon after 563 A. D., when St. Columba came with Christianity from Ireland to Scotland, there started to grow up in this country an art derived from the coeval Irish one. And this pristine Scottish work included sacred illuminated manuscripts, the decorative formula employed being that known to the world as Celtic. The Middle Ages were not far advanced when the fashioning of the beautiful in Ireland commenced to wane, and now Scotland turned to new guides. Called on to fight desperately through long years against England, she inevitably took alliance with France. And Scotland early had close intercourse with the Low Countries, because her chief product, wool, was desired by them, in particular for their tapestry. Naturally, therefore, the Scottish decorators of missals, ceasing to use the old Celtic style, began to find their exemplar in the Book of Hours, as adorned on the European mainland. Shortly, the incoming of the printing press rang the death-knell of the fair emblazoning by hand of sacerdotal pages, but out of the dying art came portraiture in oils. There exist presentments in that medium of all or nearly all the people who played parts in the world-famous drama whose heroine was Mary, Queen of Scots. And, if scarcely anything is known clearly about the earliest portrait painters in Scotland, there is reached, on coming to the closing fifteen-hundreds, an artist whose doings are recorded with something of





COLONEL CHARLES CHRISTIE

RAEBURN

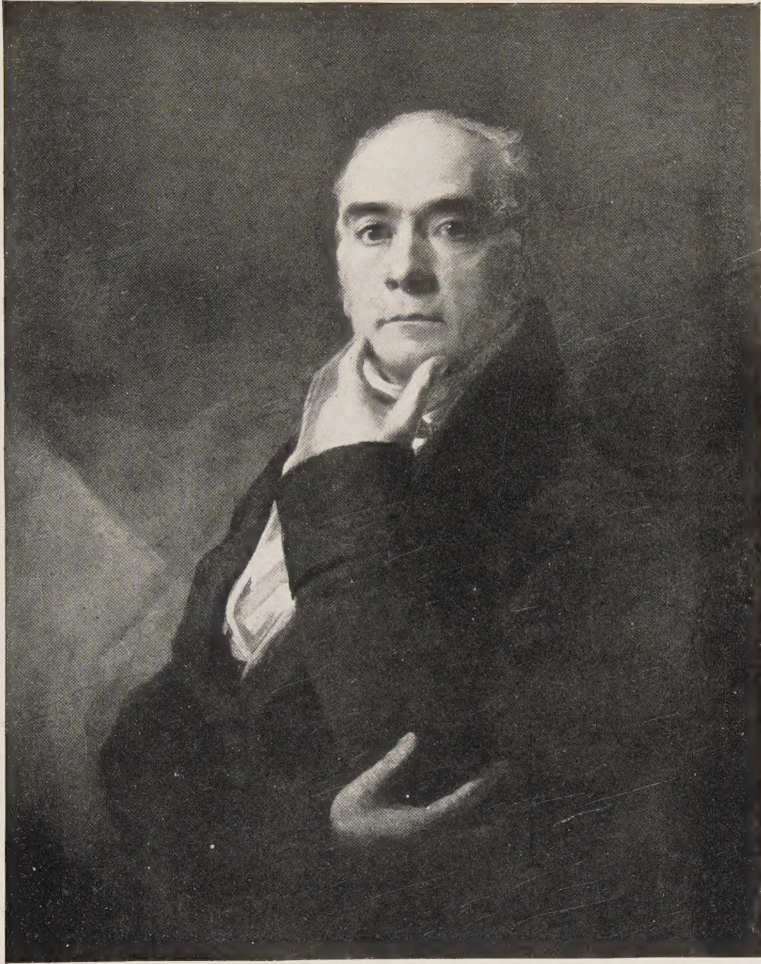
MCFADDEN COLLECTION, PENNSYLVANIA MUSEUM OF ART

definiteness, George Jamesone (1588-1644), who was the prime herald of Raeburn.

Studying for a while in Flanders, Jamesone wrought his portraits in Aberdeen, achieving in some of them a high beauty. In the days just after his, there were several other fine makers of the effigy at work in Scotland, perhaps the best of them being Wright, who received tuition from Jamesone. As the seventeenth century passed into the next cycle, an able portraitist busy in Edinburgh was Aikman. And, by about the middle of the seventeen-hundreds, the town destined to witness the activities of Raeburn was already possessed of quite a

large group of men, skilled in the creation of likenesses. Salient among these artists was Allan Ramsay (1713-1784), the best of whose pictures are allied in manner with the immortal output of Francois Boucher. And Ramsay was hugely influential with the other men engaged in his day in portrait painting in the Scottish capital. His spell was reflected, for example, by David Allan (1744-1796); another of his votaries was David Martin (1737-1798), who was in fact a pupil of Ramsay; and it was under Martin that Raeburn first studied. Is it transparent, now, that the great master did not burst upon his country as a novelty?





SELF-PORTRAIT

SCOTTISH NATIONAL GALLERY, EDINBURGH

RAEBURN

Today a part of Edinburgh, Stockbridge in the eighteenth century was still a village, beyond the bounds of the city. Raeburn's father was a miller at Stockbridge, and it appears to have been there that Henry was born in 1756. He went to school in Edinburgh at Heriot's Hospital; he thereafter served an apprenticeship to a goldsmith. And tradition maintains that, during or subsequent to his term in David Martin's studio, the youth stepped so quickly to renown with his brush that Martin was jealous of him. Unto him that hath shall be given, and at twenty-two Raeburn married a wealthy widow. When nearing thirty, he spent

eighteen months in Rome, and in 1787 he was back in Edinburgh. Heretofore tiny, the Scottish capital began about this time to increase rapidly; fine architects, of whom the most famous was Robert Adam, raised fair structures in and around the place. She became a stronghold of the printing and publishing trades, and, in consonance, a center of literary activity. The stories by one of her denizens, Sir Walter Scott, were in themselves sufficient to draw the gaze of many countries towards her. The cultural nature of life in the town grew proverbial almost the world over. And it was these various happenings which formed the sum-





THE MACNAB

BY  
RAEBURN





SIR JOHN SINCLAIR

BY

RAEBURN

SCOTTISH NATIONAL GALLERY, EDINBURGH





ALASTAIR MACDONELL OF GLENGARRY

BY

RAEBURN

SCOTTISH NATIONAL GALLERY, EDINBURGH





MRS. CAMPBELL

RAEBURN

SCOTTISH NATIONAL GALLERY, EDINBURGH

mer, calling into life the blossoms, Raeburn's portraiture.

It is exactly those artists who are masterly, who add a cubit to their mental stature, by careful study of other art, prior to or synchronal with their own. Raeburn's similarity with Jamesone, or other gifted Scottish painters before Ramsay, is not more than the resemblance, in a general way, which all fine artists present to each other, but his relationship to David Martin is an utterly different affair. It is usual with exponents of Raeburn to represent his first preceptor as a nonentity, who could not have influenced him; and this attitude arises,

probably if not beyond all doubt, from ignorance about the man attacked. He was an efficient and sometimes beautiful portraitist, and apart from his manifest debt to his teacher and compatriot, Allan Ramsay, Martin shows close affinity in style with his English contemporaries, Romney and Reynolds. The biographers of Raeburn point out that his brief stay in Rome made little or no impression on his art, and in this instance their criticism is sound. For not only in the things by the master before his Roman journey, but throughout his works up till about 1790, he is nothing if not a brilliant carrier on of the tradition in which



Martin had chiefly painted. If it may well be urged that Raeburn never created anything so exquisite in color as the gems of Romney or of Reynolds, his kinship with

day whose effigy he did not limn, and the statement is one which calls for very few reservations. Buying a big studio within Edinburgh, in York Place, the portraitist



MASTER WILLIAM BLAIR

RAEBURN

them in his opening output is axiomatic. It is not a new note, but the proverbial elegance and charm of the eighteenth century, which are his main characteristics in his first phase. And there may be mentioned, as superb examples of it, the pictures of Professor Adam Ferguson, Lady Belhaven, Mrs. Robert Bell, and William Ferguson of Kilrie.

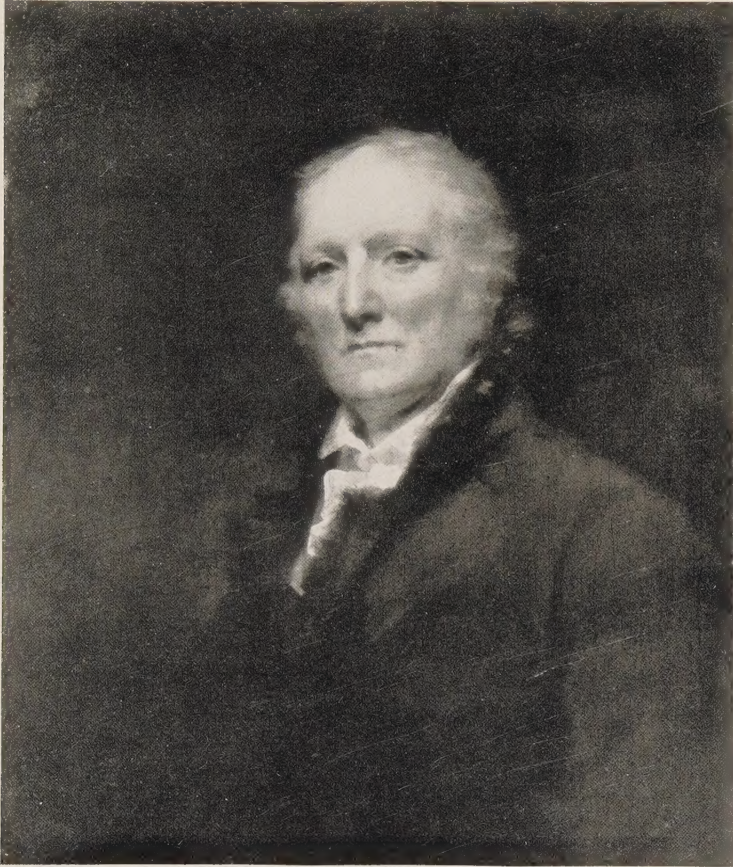
As Raeburn approached middle age, his prosperity increased. It is sometimes said that, with the exception of Robert Burns, there was no celebrity in the Scotland of his

also purchased near the town a mansion with grounds, St. Bernard's House, being proximate to his old home, Stockbridge. But the times were stormy; there had scarcely risen and sunk the crimson star of the French Revolution ere Napoleon was closing his hand of steel on country after country, and pictorial art in Europe necessarily commenced to pass from the graceful and charming to the stern. Raeburn went with the tide, expressing in his portraiture the changing temper of his era. The presentment of his wife was painted about



1795, and here the master is seen tending towards a sterner mode. Thenceforth he worked usually in a style somewhat plain or homely, wonderfully broad, and of colossal

marriage to a rich lady had saved him at the outset from the tremendous battle which young artists commonly go through, so did dark days come to him late in life. Appar-



ARCHIBALD SKIRVING, ESQ.

RAEBURN

RALPH CROSS JOHNSON COLLECTION, NATIONAL GALLERY OF ART, WASHINGTON, D. C.

force, the principal limitation in his pictures consisting in a certain air of heaviness. The mature manner of the artist is symbolized by the canvas depicting himself, which was painted about 1815. The pictures of the Macnab and Sir John Sinclair were likewise done near that date, and they are emblems of the portraitist at the height of his power, these works striking an epic note.

Nature is a marvel of justice. To those to whom she gives deep sorrow she also gives deep joy. And even as Raeburn's

ently he had invested his money in the milling business of his father, and its collapse brought bankruptcy to the artist. Thinking he might resuscitate his fortunes in London, he visited the town but was dissuaded from working there, and he returned to Edinburgh. He sold his studio in York Place, he started to feu the ground encircling St. Bernard's House, and with no signs of abating talent he carried on his portraiture. In 1822 he received a laurel as the world counts such, being knighted by the egregious king, George IV, and the following year



death called on Sir Henry Raeburn to lay down his brush forever. His old school, Heriot's Hospital, is yet standing, a beautiful structure of the early sixteen-hundreds; his studio in York Place is likewise extant, although now a commercial building, alas; and to the shame of the master's compatriots, the street in Edinburgh called Raeburn Place is mean. St. Bernard's House has been demolished, but there may still be found, close to the site, a semicircle of masonry about 3 feet high, being a relic of a summer-house in the park which girdled the great artist's mansion. The memento is pleasantly situated, commanding as it does a view of the wooded glen through which flows the river which long ago drove the mill of Raeburn's father; and it is good to think of the portraitist and his wife, sitting here on sweet summer evenings. Tradition in the neighborhood holds that, when Sir Henry commenced to feu his domain, he personally gave counsel concerning the mode of architecture to be employed in the projected edifices. Among the rows of such is Ann Street, which takes its designation from the Christian name of Raeburn's spouse. And notwithstanding many recent changes in the houses, they tell yet a tale of fair work in the immortal formula, Classic.

In the heyday of Edinburgh, an engraver in the town, Edward Mitchell, produced a beautiful series of soft-ground etchings after Van Dyck. And an appropriate compliment was received by Raeburn, for Mitchell dedicated this production to him. In scanning the best things by Sir Henry, it may be that sometimes the names of Van Dyck and Velasquez come to mind, as also perhaps do those of old masters in Holland. But the Scottish portraitist's resemblance to these various predecessors is little more than the similarity which has been already spoken of, as existing between all gifted painters. Raeburn, at zenith, is among the towering individualities in the world's art; his mature portraiture is personal in the extreme, essentially the utterance of his own vision of life. Keen critic though he was of human character, there would seem to be nothing by him in which he is harsh in his criticism. Men of vast energy are usually kind, and it is a cordial though shrewd disposition which is adumbrated in the painting of Sir Henry

by himself. Greatness of heart is a more uncommon thing than greatness of head; and conceivably it was Raeburn's possession of the former gift which enabled him to gain the confidence of people, and hence to lay bare in his pictures the respective temperaments of the men and women he figured. Is it not ease itself, in the case of a host of his works, to feel as though personally acquainted with the sitter? And it is among the supreme triumphs of Raeburn that, in sharp contrast with only too many artists of rare talent, he yielded what by no means appeals purely to connoisseurs but wins the interest of the world in general.

Fecundity was one of the chief marks of genius in Sir Henry, the works by him being about a thousand, apart from replicas. For he was among the last great artists to carry on the ancient practice of sometimes executing duplicates of his own pictures. It was immediately after his death that there was founded the Royal Scottish Academy; and its early members were largely men who, the least thing younger than the master, painted portraits in a tradition closely akin with his. Possibly these painters will never gain international repute as individuals beyond doubt, nevertheless, they will eventually acquire wide recognition as a group, known as the School of Raeburn, for if they were in no instance brilliant, they were remarkably efficient. Art experts in America will therefore act wisely if, when besought for a verdict on some fine old portrait, known to have been done in Scotland in the opening eighteen-hundreds, they bear well in mind that Sir Henry is far from being the only man whose handiwork it probably is. It would indeed have been miraculous if the giant had not evoked discipleship. And it is difficult, if not impossible, to conceive the coming of a day when artists shall have ceased to gaze spellbound at his works. Surely, to the end of time, his fellow-workers in portraiture will know a mood of passionate envy at the apparently complete ease wherewith he fashioned his vast and majestic achievement.

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The Henry E. Huntington Library and Art Gallery of San Marino, California, announces the appointment of Mr. Maurice Block as Curator. Mr. Block was formerly Director of the Omaha Society of Fine Arts.





PORTRAIT OF LADY RAEBURN

BY  
RAEBURN



# THE PLACE OF ART IN HIGHER EDUCATION<sup>1</sup>

BY EVERETT V. MEEKS, M.A., F.A.I.A.

Dean, School of Fine Arts, Yale University

IT WOULD seem fair to state that the function of higher education, in the ultimate analysis, is to lead thought. Probably everyone will agree that institutions of higher education, colleges and universities, are places where young people go to complete their mental training in preparation for entering active, productive, useful, cultivated life. In view of the special privileges which higher education offers to those who qualify for it, it seems the evident and paramount duty of the university to see to it that these young people receive training of quality, calibre and scope to equip them as leaders, in order that they may go forth and, in turn, lead the thought of their generation. Not only, therefore, must the programme of study which the university offers keep pace with the times; it must also be prophetic, planned with a vision to meet the conditions and possibilities of the future, in so far as they may be foreseen, from a careful, analytical, and perhaps one might even say synthetical, reading of conditions of the past and of the present.

The story of the introduction of university instruction in fine art into the curriculum is a peculiar one. The arts have found their way into university instruction along two separate and unrelated channels. When the university idea took hold in this country, it came in the form of the development of a series of professional and graduate schools attaching themselves to and about the college, which, by the nature of its narrower curriculum, could not offer the specialized or advanced training which the professions naturally called for. Hence the schools of divinity, plenty of them, the schools of medicine and law, the schools of this or of that, the schools of architecture, then almost entirely divorced in the academic mind from art, rather in the majority of cases parts of or offshoots from schools of science, and here and there the sporadic case of a professional school of music or of fine art; thus art train-

ing finding itself attached to, and a part of, university curricula.

On the other hand, after the Civil War and the downfall of artistic perception and taste which succeeded it here, contemporaneous with the mid-Victorian and third empire epochs abroad, here and there in university circles a prophet arose again proclaiming the function which a knowledge of the arts might play in the life of the educated man or woman; and thus principally through the force of a personality, in this or that educational center, the arts were inserted into the curriculum, not in the form of professional creative courses but as courses in history and appreciation. Almost at the same time there began actively to develop the new science of archaeology, tying up so respectably, speaking in academic terms, with the classics on the one hand, and with ancient art on the other; immediately therefore grasping art to its bosom and thus influencing it away from alliance, perhaps even sympathy, with the art of the present, which, at that time, it must be confessed, deserved little sympathy, into a worship of the past of the glorious heritage which the ages, through the passage of time, have gleaned, selected and handed down to us.

Thus as art entered higher education we find the curriculum developing two diverging paths of approach, along one of which students in institutions of higher education might travel toward a knowledge of the subject. How very *fin-de-siecle*—I trust I may be forgiven for using this term, but it does seem to me to express the condescending attitude of what have now been called the “gay nineties” toward art—how very *fin-de-siecle* such a divorce between creator and critic was. Let us not forget, however, that everywhere it was an era of specialization, the direct result of the preceding era of widespread, over-rapid, undigested development, of a nature predominatingly social, economic, scientific and mechanical. Thus we see narrower points of view toward art

<sup>1</sup>An address presented at the 19th Annual Convention, The American Federation of Arts, Washington, D. C., May 16-18, 1928.



prevalent in this country while we were passing through a period of absorbing vigorous material development such as few people of the world have experienced. An adolescent nation, we turned our active attention to the exploiting and organization of the magnificent resources which lay ready for us. The recent great war found us ready to put these resources to use, and it has left us a nation awakened. In no field has this reawakening, for reawakening it is, been more widespread and more completely thorough than in the field of the arts. We see it all about us, out of doors in our architecture, within in our museums, in the decoration of our great buildings, commercial or otherwise, and in the very furnishing of our homes. A glimpse back at the interiors of but a few decades ago will startle us with the change in artistic standards which has come over us as the twentieth century swings into its pace. Let us make no mistake; the younger generation which we have about us has felt the increased impact of this awakening. It is therefore the duty of those who have in hand the training of this youth to see to it that education keeps not abreast but ahead of such a fundamentally intellectual movement. And so to meet the widespread development of interest in the fine arts, a growing interest which has already found expression in no uncertain terms among our university students, within its means and according to the best of its ability the university must aim and endeavor to provide the best facilities attainable and realizable for the instruction of those who wish to know and criticize intelligently, to enjoy and to create beauty.

This means, therefore, that in higher education, it is of paramount importance to offer an approach to the arts which shall be of sufficiently varied and comprehensive nature adequately to meet, instruct and inspire the widely divergent types of mind, widely different degrees of talent, which we are sure to find possessed by the chosen young people who come to us duly qualified for such higher education.

In the first place we are bound to have, in great and increasing numbers, students of scholarly instincts who are attracted by the arts and crave to study them, called to this field of study, it is to be hoped, by an appeal essentially aesthetic, not to draw and paint,

model, design or construct, but each case that he or she may know the heritage of the past, understand the art of the present, and again let us hope intelligently collaborate in setting standards for the art of the future. For this type of student the university finds itself faced with the necessity of providing well balanced, thorough, adequate instruction in the history, criticism and, if such a thing is possible, appreciation of art. To meet this insistent demand we find that curricula in the fine arts are being established every day throughout the country in various colleges and universities, as many of us well know, particularly our chairman. At least once a month inquiries come to some of us, from sister institutions, as to how to go about establishing such instruction, how to set up proper curricula, usually ending with the request to recommend the individual to undertake to start and lead the work. On the other hand, in some of the institutions which recognized early not only the justification, but the need, for such instruction, splendid comprehensive curricula have already been established and are in force; in certain cases they have been effective for many years. It is inspiring to know and feel that both the demand and the result have in positive terms fully justified such development. Furthermore, in certain of these colleges and universities, students are electing and following the art courses literally by the hundreds as undergraduates regularly candidates for the bachelor of arts degree. Beyond this, in some of our colleges and universities which offer graduate work, or have graduate schools, there are available curricula in advanced work in the fine arts so well planned and so comprehensive that increasing numbers of students each year are making art the major subject of specialization for such graduate work, leading not only to the master's, but to the doctor's, degree. The event has proven not only the efficacy but the pressing need for such instruction. Speaking in practical terms, while not unduly emphasizing this phase of the matter, the young people adequately so trained are snapped up, actually before they leave college, so great is the demand for their services. This many of us know by experience, particularly those of us who are looking for properly trained teachers or museum curators.



Furthermore, there is a still larger and perhaps more important aspect of university higher art training in history and criticism. We cannot escape the fact that such instruction is surely building up a trained public, and therefore cannot avoid the grave responsibility thus entailed nor the tremendous opportunities offered.

I am going to ask your permission to paraphrase from an address I made day before yesterday in St. Louis, at another art convention, that of the American Institute of Architects still in session there. Speaking of just this possibility of training the public, I ventured to say, in part, that this was perhaps a pretty large order. Yes and no. If we can train the leaders, we can go a great way toward building up a true appreciation of art in important and effective quarters on the one hand, and on the other out of this body of young people of today may develop a smaller group of clients, dilettanti, connoisseurs and patrons of tomorrow, offering encouragement and stimulus of the most effective and continuing nature. Now in the universities—that is, in the centers of higher education so called—we fondly believe we are getting picked human material and are consequently training young men and women to go out and be leaders among their fellows. Certainly the fact of advanced education should, other things being equal, produce an advanced sort of brain. If, therefore, we can give proper coordinated, correlated instruction to these apparently selected young people, an immeasurable good will be accomplished and an immeasurable stimulus applied.

One of the most hopeful signs today therefore in university development is the growth and extension of such courses and curricula in the fine arts. It is understating it to say that at Harvard, Princeton and Yale there is, in each case, an undergraduate group of over four hundred academic students taking art courses. This is over and above the young people specializing professionally in art. It is a growing class of young men and women who feel that they want to know something about art, to learn to understand, to criticise, and above all to appreciate it. Out of such grows the intelligent public.

And now may I suggest that this is not our whole duty. We in the universities must go farther. Heretofore the career of

architect, and the study leading to professional architectural practice, has been on a universally accepted basis of dignity and importance. But there has been an unfortunate and, it must be confessed, illogical tendency in university circles to ignore the career of artist, of painter or sculptor, perhaps as being out of the bounds of university interest, unworthy perhaps of inclusion with the other professions in even professional university curricula. If the universities are to be leaders of thought, if they are to encourage discovery, invention and progress, I believe they must recognize and, what is more, provide for, the career of the creative artist. All the more do I feel this an obligation where we are now instituting such extensive curricula in archaeology, history, criticism and expertising. Otherwise we may develop a warped conception of what art really is in the minds of the coming generation. One of the surest ways to prevent this is to consider and care for, with equal seriousness and with equal dignity, the young creative artist, painter, sculptor or worker in whatever legitimate professional art field, and provide him with inspiring, coordinated and comprehensive instruction.

Thus in the second place we are brought face to face with the other category of student in the arts, for whom we should plan with equal consideration, care and effectiveness, if we are to realize our whole duty and our complete possibilities in higher art education from the true university point of view, rather than solely from the academic standpoint.

For there is another type of student which we find coming forward today in America in increasing numbers. That is the young man or woman of university calibre, qualified for higher or professional training, who wishes to enter and study art from the creative standpoint. The instinct to draw, paint, model, design and construct is one of the most fundamental of mankind. Of course it is. It is what has produced the art of the past, about which we are all so enthusiastic. It is what is producing the art of the present, about which we are not quite so enthusiastic. And it is what is going to produce the art of the future, about which I, for one, am both enthusiastic and optimistic and to which I feel we should lend all patience, encourage-



ment and support, in an effort to revive and raise standards; perhaps even to resume those of the great periods of the past.

In other words, I believe that we should work and plan in the hope that, in the somewhat chaotic state of affairs in which the arts find themselves today, the universities and colleges may do not only their part, but their utmost, to help carry on the torch of living art. It seems fair to assume that a policy of instruction too strictly confined to the historical and critical examination of the arts may tend to taint students with the idea that there is no art except of the past. Just as, on the other hand, should a curriculum offer nothing but technical instruction, the students might then tend to become too imbued with modernism, let us say, in too virulent a form—a danger which the dual program of both historical and creative work should definitely obviate. The danger of a purely technical point of view in university teaching of art may be readily recognized. The danger of a purely historical point of view seems quite as great; for if the institutions of higher education are to look backward and minutely examine the art solely of the past, ignoring the art of the present and future, they are going to do little for living art. This would be to overlook that function of higher education which, I ventured to suggest a moment ago, was to prepare the younger generation to enter active productive, useful life, as leaders of the thought of their generation.

There is really no dilemma. An educational institution of true university scope does not have to choose one or the other approach, for, other things being equal, and the resources available, there is no valid reason why academic and technical instruction in fine art should not effectively supplement each other. Many institutions already possess opportunities of perfecting, with only moderate addition to their courses of study, this dual curriculum, offering to the students a complete approach to the arts. May I, at the risk of repeating, say that I therefore believe that true and complete university instruction in fine art should be of this dual nature. It is the duty of the university to set standards. No one can question the establishment and carrying out of a programme of as comprehensive and complete a curriculum as may be possible in

the historical and critical aspect of the arts, that true standards of the past may be affirmed and true standards set for the present and future. And it is, as well, the duty of the university to accept the task of doing its part in aiding the establishment, or reestablishment if you will, of a significant national taste and style. The providing of instruction which will tend to lead to such an end is constructive education of the most direct nature. We cannot, on the other hand, therefore, ignore creative art. We must provide for it on a sane, comprehensive and stimulating basis; above all on a basis which will so dignify the career of artist that it shall no longer be questioned as one eminently suitable for young men and women of background, refinement and education, but shall be considered on an equality with that of architect, lawyer or doctor, equally well and broadly taught and on an equally accepted university basis.

Training the artist, furthermore, we must aim to give him the background and logic of the critic. Training the critic, we must aim to give him the point of view of the artist.

In all of this the older generation should not for a moment forget that the young men and women of the younger generation naturally demand to know about and understand the modern work they see going on everywhere about them. We cannot ignore this without losing their confidence, even their respect. What we can do is to so plan and administer our instruction in art that trained critical ability and trained creative ability may cope with this imminent, even menacing problem and attempt clearly to solve it for the future of fine art. This is all the more vital in view of the fact that on every side we seem to be getting the warning in accelerating tempo that a latter day renaissance is imminent, that we are on the verge of an art awakening. And the signs of it actually do seem to be becoming more and more unmistakable. All the more necessity for widespread higher instruction in the sane, basic principles of art.

Finally, there is underlying all a fundamental and undeniable rôle which a knowledge and understanding of the fine arts and their works plays in the education, and therefore final mental make-up, of the young man or woman. A sympathy with and con-



sequent knowledge of the essential aesthetic quality of man's performances, as well as those of God in nature, bespeaks a mind which is able to read from the subjective rather than one which sees only the objective. The quality of beauty is not one that is immediately apparent to all. The observer must look beyond the pigment or the marble or the high-piled masonry to find that inherent quality in a work which stamps it as a work of art. He must be of such mental capacity, the functioning of his mind must be of such a nature, that what he sees speaks to him in terms far more emphatic than those which the capacity of conception,

founded on mere physical perception, admits.

To train the mind to work along such channels is fundamental education of the most immediate and vital character. The training toward the appreciation of fine art and the production of beauty aims to bring about the stimulation of these subjective qualities of mind and should succeed in doing so. Once the process of aesthetic appreciation, founded on a veritable basis of judgment, is instituted, the awakening of the imagination has taken place and we have helped accomplish one of the ultimate objects of education, not only in its highest, but also in its broadest sense.



*Courtesy Macbeth Gallery*

A KITCHEN BOUQUET

CARLE J. BLENNER





HEAD

(BLACK GRANITE)

EUGÉNIE F. SHONNARD

## EUGÉNIE F. SHONNARD

BY PAUL A. L. WALTER

"I MUST make this better!" exclaimed Eugénie F. Shonnard as she stood before the clay model for a portrait bust. To all appearances it was a finished piece of work. The critic had warned her not to touch it again, and yet to her, the artist, the unattainable was the goal. She spoke not querulously but quietly, not for effect but sincerely.

All about her stood examples of her work as sculptor, work that had been given the highest praise abroad as well as in this country, praise like the following from William H. Goodyear, Curator of Fine Arts of the Brooklyn Museum, who wrote:

"As it is very unusual for a young lady as young as you are to achieve such great

success in sculpture, especially in work of a masculine and powerful character, I am taking the liberty of sending you this appreciation of your bronze bust of Alfonse Mucha which was exhibited at the Brooklyn Museum early in this year. I think it is superior, as far as my judgment goes, either as portraiture, conception or technical execution in bronze, to any of its kind in the last one hundred years."

That was seven years ago, and since then Miss Shonnard has returned from the acclaim of Paris to Santa Fe to make her home on a quiet side street, to build herself a studio, to avoid the crowds and to work unremittingly, to make her art better, ever better.



INDIAN TOM TOM

(MAHOGANY)

EUGÉNIE F. SHONNARD

How she is succeeding may be judged from the exhibit in the art galleries of the Museum of New Mexico at Santa Fe, where her exhibit of three-score figures in bronze, granite, marble, and wood, illustrate her progress from early portrait busts to the later statues of Normandy peasants and still later statuesque figures of Pueblo Indians.

Miss Shonnard had the fortune to be born in a home of culture. It was at Yonkers, N. Y., she first saw the light of day, the daughter of Major Frederick Shonnard, who as an officer in the Sixth New York Volunteer Artillery saw valiant service during the Civil War. From his portrait in the Shonnard home and from other heirlooms it is

manifest that he was an idealist with marked artistic leanings. The mother, Eugénie Smyth, great-granddaughter of Francis Lewis, one of the signers of the Declaration of Independence, is still the constant companion of her talented daughter, with sympathetic discernment giving encouragement and understanding, without which even the most successful artist leads the loneliest life of all mortals. It was quite natural, therefore, that Miss Shonnard, early in life, turned to decorative art studying under Alfonse Mucha of New York. It was almost by accident, in handling a piece of clay, that she awoke to the recognition that in the plastic art lay her talent and ambition.





BRITTANY PEASANT

(BRONZE)

EUGÉNIE F. SHONNARD

Her father had died in 1911, and with her mother she went to Paris to throw herself into her life work, with a zeal that would not tolerate discouragement and that never wavered. It was fortunate for her individuality that she tied herself up with no school nor became the pupil of any popular master, but plodded by herself, with the occasional criticism and appreciation of Emile Bourdelle and a random suggestion from August Rodin.

However, Miss Shonnard was sought out by art lovers and fellow artists. She is an Associate Member of the Salon Nationale des Beaux Arts of Paris; member of the Salon d'Automne, Paris; member of the Na-

tional Sculpture Society of America. The French government bought one of her bronze rabbits for the Luxembourg during her exhibition in Paris. The Metropolitan Museum of New York has a bronze cast of "La Grandmere," the head of a Brittany peasant. The Cleveland Museum has several of her small bronzes. Her work has been invited to the Art Institute of Chicago, the Buffalo Museum, the Pennsylvania Academy of Fine Arts, the Brooklyn Museum, the Museum of New Mexico, and various other art galleries.

Two years ago, accompanied by her mother, she came to Santa Fe upon invitation of Dr. Edgar L. Hewett, director of the School of American Research. A studio was placed



A PUEBLO INDIAN MOTHER AND BABY  
EUGÉNIE F. SHONNARD

at her disposal by the Museum of New Mexico, and with Pueblos of the neighborhood as models she created work that last fall aroused the greatest enthusiasm in Paris, winning her further recognition from connoisseurs, critics, and art journals. So impressed was she with the southwest, however, that she arranged by cable last spring for the purchase of a home surrounded by a 2-acre tract of land in one of the quieter districts of Santa Fe and some distance from the part of the old city affected by many of the other artists and the writers who have

made Santa Fe their home. Upon arrival last summer, this mother and her famous daughter remodelled the house into a lovely, spacious residence in which the treasured heirlooms and many art objects have found place, a residence which radiates quiet hospitality and cheeriness, a place with artistic fireplaces conceived in the picturesque local Indian-Spanish style, and which, yet, lends itself to the attractive placing of furniture and furnishings of other climes and periods. Here, too, was built a studio, well planned for lighting, secluded and spacious, where the artist is being sought out despite her shyness and aversion to the crowds.

Miss Shonnard makes a universal appeal with her art, and it is therefore futile to classify it as classic, neo-classic, or modern or to ascribe it to any particular school. Decidedly original, yet it is evident that it is well grounded in the classic. Often one is tempted to compare it with the best of the Egyptian, and then again with the Greek and the Italian Renaissance with a touch of Oriental decorativeness. But in the last analysis it is modern, without any preconceived stylistic mannerism. Its rhythm, its force, its beauty and loveliness are Eugénie Shonnard's own. Her abundant vitality, her saving grace of humor, her almost uncanny insight into character and ability to express it in stone, wood and metal without affectation or grotesqueness, make her work worthy to be placed with that of St. Gaudens, French, Bourdelle, or Rodin.

It is interesting to note what effect her work has had upon those who make a business of criticism. In the Paris edition of the *New York Herald* we read: "From the outset of her career, when she modeled a statue of Dr. Charles A. Eastman, the Indian author, Miss Shonnard has been interested in the portrayal of racial features. To this enthusiasm regarding type she adds an insight into the psychology of costume, that is to say, the influence of mind on dress and its recochet upon attitude, gesture and expression. This was very apparent in the significant little figures of Breton peasants she did last year, but has its fullest expression in the coiffured head of an old lady of Ploumanach, Brittany, whose calm, proud dignity recalls Roger van der Weyden's masterpiece at the Berlin Kaiser Friedrich Museum. . . . This earnestness of out-



look is no hindrance to a play of humor in Eugénie Shonnard's work. When interpreting solemn people she is solemn, but where there is a hint of the comic she is quick to seize it, as in her delineations of birds, storks, herons and other quaint creatures. One of these has already been claimed for the Metropolitan Museum, New York."

Roughly, Miss Shonnard's themes may be classified into animal pieces, portraiture, Breton peasant and the American Indian. As comprehensive as her themes, so varied is her material she chooses for expression—bronze, marble, granite, various hardwoods, of various texture and grain, each suitable for its subject. This adds to the beauty and joy of an exhibit such as that in the Museum of New Mexico, which includes some of her earlier as well as her latest work. But it is not only as a sculptor that she commands attention. She is deft with the palette and brush, and it is in her vivid water colors, especially those reflecting the environment of the American Indian, that she is particularly happy. An exhibition of her paintings at the Museum of New Mexico is reserved for a later date.

Charles Feydal wrote in "*Le Lynx*": "As we are speaking of sculptors let us mention that an American artist, Eugénie F. Shonnard, is having an important and significant



A HERON (BRONZE) EUGÉNIE F. SHONNARD

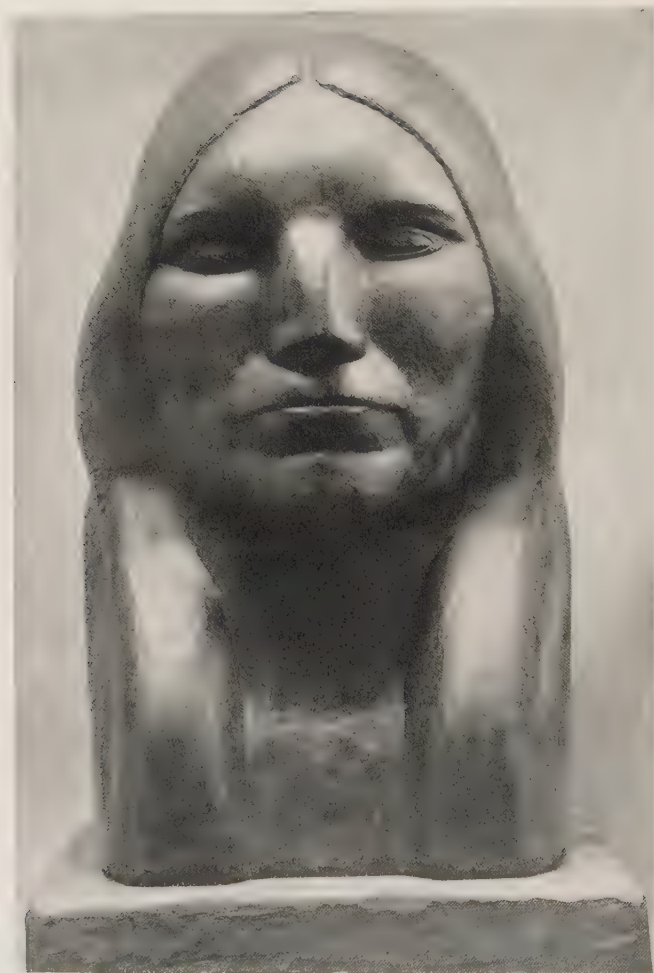
exhibition at the Gallery Allard, Rue des Capucines. Recognized by Rodin and Bourdelle, the art of Eugénie Shonnard should count for much. Her exhibits at the National Salon d'Automne and the Tuileries



"COCO," A RABBIT

(EBONY)

EUGÉNIE F. SHONNARD



INDIAN HEAD

(MAHOGANY)

EUGÉNIE F. SHONNARD

have been appreciated. The assemblage of her work of Bretons, Indians and animals that are treated in bronze, wood or terracotta will make her still more appreciated. Eugénie F. Shonnard models on a large and strong scale; she attains to style without seeking for it. She achieves greatness by her outburst of enthusiasm and ardor."

The patinas on Miss Shonnard's bronzes give them an extraordinary beauty, says Georges Bal in the *New York Herald*: "Surprise is accentuated by the fact that she has employed hard materials, such as granite, marble and hard woods. As for the bronzes, it must be added that the sculptor has invented some remarkable patinas with which

the works thus presented are covered. With a veritable talent for sculpture, Miss Shonnard knows how to choose subjects from nature and to give them the hieratic character which lends itself best to sculpture. Her figures of Indians and Bretons are full of inimitable traits, and her animals, cats, birds, etc., stand out by their archaic simplicity of form, recalling sometimes the remembrance of the great statuary of antique Egyptian art. I will limit myself to expressing a great admiration for the general work which the sculptor is showing us today. Among those which impressed me the most were the image of the Indian Chief Ohiyesa, carved in an enormous block of hard wood,





PUEBLO INDIAN

(WOOD)

EUGÉNIE F. SHONNARD

a 'Breton Grandmother,' whose expressive traits are chiseled in granite, and 'Maternity,' a character full of tenderness, in white marble. I also admired a block of granite out of which the sculptor has erected a large bird of a forgotten age, a sort of ibis or crane, which she calls 'The Silent Guardian.' Of equal merit were 'The Authoritative Cat,' also in granite, 'The Heron,' in bronze; as well as all the other small and large animals, either represented in their natural form or somewhat stylized."

Sentiment, mysticism, idealization are found in the earlier work, but it is in the achievements of the past year, in the portrayal of the Pueblos, that Miss Shonnard

attains a stark realism, that is by boldness of contour, the absence of confusing detail, the unerring divination of character, and ability to thrust it into resistant wood and stone with a single gesture. It seems that she has achieved the truly immortal, which justifies the following letter from Dr. Edgar L. Hewett, Director of the School of American Research at Sante Fe:

"I want to thank you for letting me see the results of your summer's work with the Pueblo Indians. I have long felt that these people of the American Southwest were incomparable as material for sculpture, and you have demonstrated that. This great region, which is still so perfectly elemental in its

character, has profoundly influenced every race that has come into it. The Indians who have lived here through the ages are a part of it, as are the winds, clouds, skies, rocks, trees and all other elements of its mesas, canyons and deserts. I marvel that you so quickly sensed all this, still more that you have so powerfully expressed it. You have interpreted the Indian with rare understanding. You have felt the forces that made this race what it is. What you are producing is what we so eagerly welcome—art that springs from our own soil and is truly American. I know of no art that has been great enough to live through the ages, that developed in any other way. So I feel

that you are making a priceless contribution to the art of our America. It is a field that is worthy of your best efforts, and you have shown such a mastery of it that I am moved to give you this word of encouragement and express the hope that you will go on with what you have so brilliantly started. We look forward to your exhibition with great eagerness and sincerely hope that we may have it in Santa Fe in the near future."

Dr. Hewett's wish has been fulfilled. Since he wrote, Miss Shonnard has wrought mightily. It is difficult to avoid superlatives in speaking of the result or in prophesying as to the place that Miss Shonnard appears to be destined to fill in the world of art.



ITALIAN FANTASY

(SILK MURAL)

LYDIA BUSH-BROWN

## SILK MURALS OF LYDIA BUSH-BROWN

BY BABETTE M. BECKER

"WHAT shall we put on the wall?" is a question that the artistically inclined have pondered since the quaternary period of the earth's history and have answered, according to their individual impulses and needs, in the caves of Perigord and Dordogne, of Lorthet and Altamira, down the ages to the present day. In spite of the drastic movement of not so many years ago to sweep the walls clean and leave them with only the faintest blush of virgin bareness, people still persist in having some sort of decoration to relieve the austerity of four walls; and they still, contrary to

fads, maintain a lively interest in whatever concerns this decoration.

So it is that Lydia Bush-Brown's silk murals are a direct response to this eternal question. They give, moreover, a definitely modern answer to the definitely modern demand for wall decoration. Miss Bush-Brown however, is an artist, not an opportunist. Living in a modern world, her expression has taken a modern form; and she has contributed to current decoration while producing works of art.

With her, creation is, as it is with every real artist, a vital process. Out of a desire

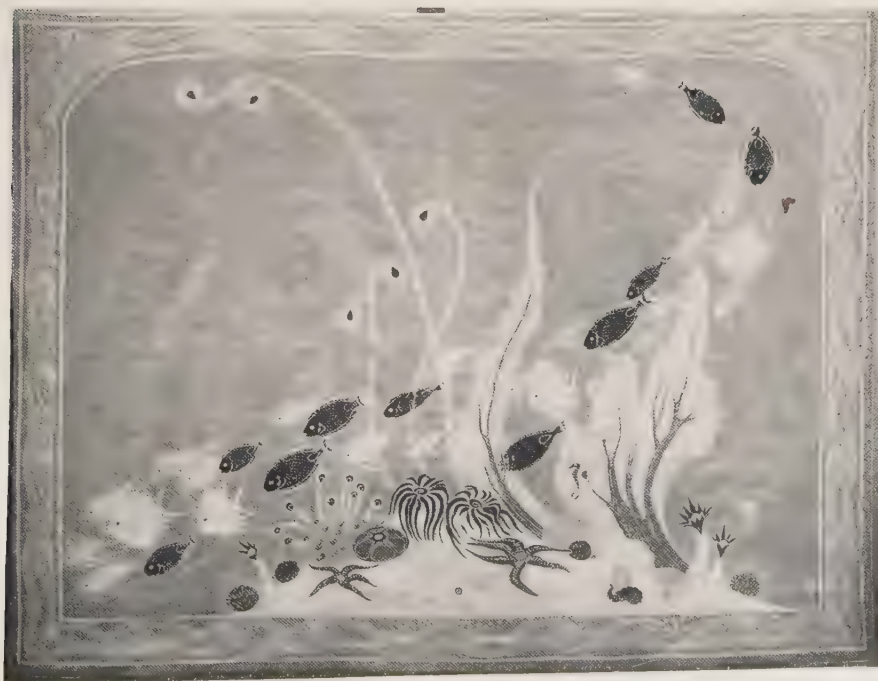




Courtesy The Ehrich Gallery  
THE TERRACED HILL

(SILK MURAL)

LYDIA BUSH-BROWN



Courtesy. The Ehrich Gallery  
UNDER THE SEA

(SILK MURAL)

LYDIA BUSH-BROWN



CORAL ROCK UNDER THE SEA  
SILK MURAL  
BY LYDIA BUSH-BROWN

to make a wall hanging that would fit into modern life, Miss Bush-Brown achieved the silk murals that have made her name a synonym for fine, sincere, harmonious work. It was not easy. There was a great problem

to solve in the creation of a satisfactory decoration. Whereas the mediaeval tapestries gloriously and wonderfully fulfilled their function as coverings for the cold, thick, stone castle walls, as woven pictures of battles, or as substitutes for lack of dramatic entertainment, a modern hanging had to supply the demands and fulfill the functions that grew out of a vastly different civilization. During this nomadic present, when people are continually moving from one apartment to another, when steam heat and improved methods of radiation have outmoded heavy wall coverings for primitive heatings, when everyone is accustomed to light and color and to a certain frenzy of living, the matter of a suitable decoration for the walls within which one lives is not so simple.

Miss Bush-Brown thought that such a hanging should be light and portable, durable and beautiful, reposeful to offset the nervous tension of the daily round. Her hangings have these characteristics. They have, moreover, the same sincerity, simplicity, and beauty of structure that distinguishes the contemporary rooms and furniture exemplifying the modern spirit in interiors. They exhibit, to a marked degree, the basic rhythm that vitalizes all the arts. It is significant that the artist dances her designs before she sets them down. She has, for some time, done rhythmic dancing, having often gone to the camps under the direction of Alice Bentley and Florence Noyes. She finds this way of getting rhythm through the unconscious an indispensable means of achieving a wholeness and completeness and balance of design.

Her "Syrian Pomegranate Tree," for instance, comes up from earth's center, flowers, and fructifies in an unbroken line of grace and motion. The artist spent over a year in Syria; and from this timeless, reposeful, quiet country she derived much of the spirit that she has embodied in her murals. The coloring of the background of the "Pomegranate Tree" panel was suggested by the thistles that turn steely blue when they dry. Against this, the fruit shows red. The border, like all the borders of these murals, suggests the spirit of the central composition, recapturing, in overtones, some of the essential features of the design or the locale with which it is concerned. A gnarled, century-



old "Olive Tree," a companion piece, twists sinuously as it rises to the skies.

In the "Flowering Tree" Miss Bush-Brown has used the natural object as a formal abstraction. Yet this tree has life and power. It is one of many witnesses to the artist's fine imagination, to her sensitive use of color, and to her intuition for decorative effect. The border is one of the most beautiful of all those that grace the murals.

Whether she is setting up gay, yellow-topped "Tents" or producing serenely the symphony of a "Night in Syria," with its superb tonal and mass values; whether she is flinging the majesty of a "Terraced Hill" upon a piece of silk or building up a "Dream Castle" high on a mountain whither a single figure mounts the winding steps, Miss Bush-Brown gives a fresh, original conception to her subject. In these Syrian scenes, she has, not without humor, introduced the native goat which lends itself admirably to decorative treatment. In the "Fountain in Syria," done in such cool yellows and greens, it forms a delightful part of the composition.

Under-sea life has much fascination for the artist. As a result, many of her murals offer imaginative treatments of graceful sea anemones, which the artist studied in the museum at Naples, or fish swimming in quiet curves, or sea-horses that please the imagination. The fish is, to the artist, the personification of the poetry of motion; and she has beautifully given expression to this poetry. The whole panorama of sea-life, in its color and motion and implication, carries the spectator far beyond the confines of a mural hanging and puts him in contact with the deep, unchanging forces that move the universe and govern life.

Though the Syrian landscapes and under-sea studies form the major portion of subjects for the murals, the influence of so inescapable a force as New York City has been felt. Miss Bush-Brown has caught, in the design of modern sky-scrappers and towers and harbor tugboats, in the red which to her symbolizes the stimulation of that astonishing city, much of the spirit of New York. The border repeats the accents of bridges, smokestacks, structural grandeur, movement.

In the corner of any of these silk murals, one may see a very small design. It is composed of the trunk and two outstretched branches of a beech tree. Below the trunk



CORALS AND FISHES  
SILK MURAL  
BY LYDIA BUSH-BROWN

is a small circle. Above the center of the tree are the initials BLB, the first B facing backwards. It is the artist's imprimatur. The beech-tree symbolizes strength and growth. Miss Bush-Brown uses it to indi-



*Courtesy, The Ehrlich Gallery*

SYRIA

(SILK MURAL)

LYDIA BUSH-BROWN

cate the hope that her mind will grow and her hand increase in strength so that she may accomplish what the eye of her imagination, symbolized by the circle beneath the tree trunk, beholds.

To her, art and life are one, unisolated and inseparable. She belongs to a family of artists. Her parents, Mr. and Mrs. H. K. Bush-Brown, are both well known in Washington, Lydia Bush-Brown's former home.

Her mother is a portrait painter and her father a sculptor. One of her brothers is an architect and another is a landscape artist. It is small wonder that to her life is art and art is life.

Her work and her personality verify this belief. If she has known the difficulties that art imposes she has also come to know the glories with which this exacting mistress rewards her sincere exponents.

## FINE PRINTING IN THE WEST

BY RUTH PIELKOVA

WHEN Edwin Grabhorn, the young San Francisco printer, was awarded the Gold Medal of Graphic Arts the printing world at large was surprised. For this medal, the highest honor attainable to those in the printing trade, has gone, hitherto, only to eastern craftsmen of long-established reputation. The making of fine books has seemed until now their prerogative. And little has been known of the group of Western crafts-

men whose typographical achievements now rival those of their fellows in the East.

Statistics in this instance are illuminating. In "The Fifty Best Books Exhibit," a group of fine publications selected by The Graphic Arts jury as examples of the best work now being done in modern American book design, the work of San Francisco printers (Edwin Grabhorn, John Henry Nash, Taylor and Taylor and the Johnson brothers



of the Windsor Press), formed 15 per cent of the exhibit; a splendid showing, as more than 400 volumes by the most important publishers and printers throughout the country vied for inclusion on the envied list.

In most instances these printers have had but the slenderest backing. They are men actively engaged in commercial work for their livelihood. And for them the difficulties and obstacles are far greater than for the long-established eastern craftsman, who usually has the support of a powerful publishing house or of wealthy book-lovers upon whose financial aid he can rely.

Henry Taylor, of the firm of Taylor and Taylor, laid his finger on one of the greatest problems confronting the western printer when he said, "Out here it is difficult to compete with eastern presses because the book publishing trade hardly exists west of Chicago. A printer should be an integral part of modern life. To maintain his vitality and to stimulate original work he should print books that are being written and read today; should, in other words, feel the current of contemporary literature; play his part in the birth of fine new work. The reprinting of classics is all very well and may be indulged in to some extent with little harm, but for a printer to give himself over entirely to the reprinting of old books robs his work of an essential vitality. To look upon printing merely as a kind of art-craft, disassociated from modern literary, or even commercial needs, seems to be a mistake. In the end it is apt to destroy the originality and stultify the development of the craftsmen themselves."

True to their concept of making fine printing a distinct factor in modern commercial life, Taylor and Taylor make no effort at printing *de luxe* editions of the classics. But their commercial printing is of an extremely high quality. Several years ago they won the Silver Medal of Graphic Arts with the catalogue of a Loan Exhibition of Drawings and Etchings by Rembrandt. In 1924 a collection from the E. H. Huntington Library, "Documents Relating to New Netherland, 1624-1628," translated and edited by J. F. Laer, was a product of their press; a volume acclaimed by bibliophiles, historians and lovers of fine printing, as one of the important achievements of that year in the field of fine and scholarly book design.

They were represented in "The Fifty Best Books Exhibit" by a charming little volume, "A Day in the Hills," an anthology of contemporary California verse, printed under the patronage of Senator James D. Phelan.

All printers, of course, do not by any means agree with Taylor's modest conception of the printer-craftsman's place in the scheme of things artistic. John Henry Nash prides himself on rarely touching commercial work, and devotes himself almost exclusively to *de luxe* editions of the classics. He has been exceptionally fortunate in finding wealthy patrons whose financial backing makes such work possible.

For a number of years Charles W. Clarke of Los Angeles has commissioned from him a Christmas volume. The Shelley "Adonais," Poe's "Tammerlaine," and Goldsmith's "Deserted Village" are among the volumes done for Mr. Clarke, while from William Randolph Hearst he has just received two important orders—the publication of an "Appreciation" of his mother, the late Mrs. Phoebe Hearst, by Annie Laurie, and a life of his father, the famous California pioneer, by Edward O'Day.

But, with the irony so implicit in most human affairs, the volume Nash himself prefers to all the others is an uncommissioned work he printed several years ago, entirely to please himself, Boccaccio's "Life of Dante." In this book he held himself to the severest ideals of pure printing, eschewing all decorative borders and other ornamentation for which his work is usually known. For its perfection he has relied solely on linear beauty, on meticulous type adjustment and painstaking design. The only touch of color in the entire book are the section numerals, printed in Roman, which are done in red, and form a striking color accent against the black and white. The type used is a resurrection of Ratdolt, and the paper of hand-made Italian stock.

Nash's spacious library, which fronts the workroom of his shop, is a veritable treasure-house of fine examples of the printer's craft, from that of earliest times to work of our own day. An original page from the Gutenberg Bible; several of Nicolas Jensen's choicest volumes, among them the "Eusebius," considered by many the most perfect piece of printing known; a Doves Press

Bible; and the famous Kelmescott Chaucer are among these rarities. From a recent European trip he has brought back a number of interesting German publications and a striking set of typographic page plates of

new German type designs, decidedly ultra-modern in feeling.

Thus it will be seen the beautiful art of printing has taken firm root, and is growing and flowering on our Pacific Coast.

## CONGRESS FOR ART EDUCATION AT PRAGUE

BY AN UNOFFICIAL OBSERVER

**T**HE local committee that arranged the International Congress for Art Education at Prague this summer was gratified and amazed at the large number of Americans who came to learn how art is taught in schools of other nations.

Equally gratified, but more harassed by this crowd, was our American Committee. For, expecting to direct six hundred delegates, suddenly they found that nearly four hundred more had casually dropped in. This was embarrassing when the hospitality of Prague was offered to delegates of every nation; for invitations were distributed by quota and Americans received the lion's share.

The President's Palace, the Mayor's apartments, and various embassies were opened for general and group entertainments, and a fine spirit of cordiality and common interest grew between representatives of participating nations.

An artist of Prague, seeing our numerous delegates, asked how all these teachers, museum directors, and artists could afford the time and money necessary for the trip. He was told of the various ingenious ways by which they came and was astonished to learn that, because our government has no funds for such exhibitions, voluntary sacrifice of time, energy, and money by individuals made our participation possible. This was an indication of our eagerness to raise the standard of art teaching. We also gained attention by an amusing contrast because our delegates, expressing enthusiasm over past glory and present promise of the Czechs, arrived just after a party of Czech-Americans had scolded and found fault with their homeland. These did not realize that they were part of the unexpected rush

of visitors to the city quite beyond foresight or accommodations, for 200,000 more tourists came to Prague, this last half year, than during the same period of 1927.

The Art Congress was wholly educational. It gave recognition and importance to the efforts of immature art workers, principally school children from kindergarten to high school; it showed varied fundamental principles of art teaching, and revealed, incidentally, present thought and mood of the people through whom the art contributions came. Examples of work were so numerous that not all could be shown.

There was disappointment\*to find, in Japan's effort to westernize her ways, that her own superior art was endangered.

Work sent from the city of Paris was grey and discouraged looking, greatly in need of revitalizing, like her people.

The British work showed discrimination in retaining elements of what is widely considered beautiful while being aware of new influences from other schools that checked over-conservatism.

German attempts after novelty were as groping as are her citizens in their unfamiliar experiments with democracy. For instance, a part of their exhibit that aroused interest was a novel arrangement of very unusual materials—refuse tin scraps, cloth of exceedingly coarse mesh, and discarded steel springs; these were twisted and turned in every direction in an attempt to create new forms. One was conscious that, in all the schools, there are similar attempts to indicate three dimensions on a two-dimension surface.

The Czech exhibit occupied nearly one-half of the main exhibition hall. As a whole, their work glowed with color, liveli-



ness and line, and generally buoyancy of a people set free. Of course, gay tones and designs are not new in their culture, yet this latest output is an enhancement of former brilliance.

The Jugo-Slav work was similar but even stronger in assurance. The Ukranians of Prague showed their Russian characteristics by a strange, probably temporary, phobia against anything that formerly brought delight or suggested tradition, and, in contrast to the lively colors used by Czechs and Jugo-Slavs, their dull tones suggested death. Yet, sometimes, there burst through all this rage for novelty something superb in drawing and courageous in demonstration, quite like that of the masters of all time.

Our own schools, as might have been expected, showed a little of every social tend-

ency, and it was heartening to see the high rank accorded to the work of our school children. It showed restraint of direct influence by their teachers who encouraged every gleam of originality—consequently, some contributions which, to the uninitiated, looked like pictures that all children draw in school and on convenient fences, if they showed the slightest trace of creative power were considered interesting by observant teachers. Also, what looked like revivals of tavern-sign painting of figures, with flat, expressionless faces and limbs without anatomy, would appeal to searching critics as full of budding talent.

In other examples, amazing skill of young workers in color harmony and design brought universal enthusiasm and its promise was most encouraging.

G. S.



THE JOHN W. ALEXANDER MEMORIAL STUDIO AT PETERBOROUGH, N. H.

OCCUPIED EACH SUMMER BY A PAINTER MEMBER OF THE EDWARD MACDOWELL ASSOCIATION

# THE ARTS AND CRAFTS OF SARDINIA

BY FRANCES LANCE FERRERO

ALMOST in mid-Mediterranean and a trifle south of the straight-away west from Naples, rises that fascinatingly original fusion of past and present, the Island of Sardinia. Swept by the floods of immigration in flow and ebb from Phoenicia and Carthage, Latium and Greece, from Vandaled south and Gothic north, from Arabia, Genoa, Pisa and Spain and finally Piedmont—to the rescue—it is yet so persistently insular that even today its people emigrate relatively little; indeed, they are such inherent landmen that they leave most of the fishing of their coast-waters to others; it is men of Genoa and Leghorn who gather in their teeming tunny, Neapolitans who bring up their wealths of coral. The natural consequence mentally of all that has been and is, is a curious, almost axiomatic, sense of being at once exploited and abandoned; materially, it perfects itself in the fullest and most scholarly collection and preservation of all things Sardinian.

Sardinia possesses many remains of the Stone Age, the cave habitations of which (the *domus de gianas*) still serve as human shelters, and the use of such articles seems to have been prolonged throughout the Bronze Age quite to the commencement of the Age of Iron. Among them are important statuettes, and from neolithic times rare objects in metal and fragments of vases of neolithic type, ornamented by impress, which are analogous to those of the Minoan tombs of Crete, millenniums B.C. Sometimes there are geometric motives for decoration, and red ochre used in coloring such and the walls of tombs is not uncommon. Since, however, the Bronze Age has left so much that is more artistic, individual and unusual, we turn to it as presented by that gem of all little museums, the Archeological Museum in Cagliari, the civic center of Southern Sardinia.

From *nuraghi* (defense towers), *necropoli* and temples have come many, many implements of war and agriculture and objects of personal and domestic use with even the molds and materials for their manufacture (discovered in their prehistoric foundries): votive offerings of small boats, lamps, statu-

ettes—these are particularly remarkable in their unquestionably local originality. Often these little statuettes have the right hand raised as in prayer. Some have four eyes and four hands, in token of divinity or of human superiority. The shepherd, the warrior, the tribal chief, the mother with her baby in her lap, the priest and the bringer of the daily bread—these are all eternized in a bronze of most wonderful self-preservation.

When we come down to Punic times we feel ourselves strangely modern yet wonted to Sardinia in realizing the preponderance of originality in workmanship, although many objects were imported and many designs borrowed. The Punic and Roman *necropoli* were, possibly from superstitious fear, less often sacked than the abodes of the living; consequently they have yielded abundant and beautiful treasure, not so generally in fragments as that which was found in cities—objects of ivory and bone, composition and glass, terracotta, gold, silver, marble, stone, iron, bronze. In a Punic factory submerged in the marsh of Santa Gilla near Cagliari was found great store of terra cottas—amphoras, censers, lamps, plates, also fantastic theatre masks, representing a bull's head, heads of griffins, panthers, crocodiles; human faces. The necropolis at Tharros gave a collection of tear bottles and cinerary vases, single-handled and double, many with covers, all of the most elegant iridescent glass. Statues, sarcophagi, scarabs, tablets galore, attest the significance of the island during the Roman Empire. Among these there is a delightful fragment in the style of neo-Athenian Greek art, the like of which has not been found elsewhere. Two sisters, young and gracious, are figured in bas-relief on a memorial tablet; only the fingers are left of the hand that is beckoning them from earth; they face its figure smiling, their smile the supremely original touch, suggestive of that finest of fine arts, the Art of Life.

Rare on Italian soil is the bell-tower built directly over the central façade door of a cathedral, but, leaving Rome and Cagliari far behind us, we come upon it at Alghero in northwestern Sardinia. Its light Gothic





MEMORIAL TABLET SHOWING GREEK INFLUENCE

NATIONAL MUSEUM OF CAGLIARI

architecture, of the thirteenth century, possibly precedes Catalan domination and therefore is not necessarily of Spanish origination.

But we can no longer pace the corridors of the past, the living present so allures. The trail begins on a clandestine search for fresh eggs in a good-sized, well-regulated Sardinian city, and we discover that we are "gentlemen come every day to see what my black hen doth lay"—illegally under the bed! We proceed to recognized arts, basketry and lace—curtain-insets of filet having interesting geometric designs and figures of animals, both basketry and lace-patterns harking back to Phoenician and early Greek art. We turn from the bright *bisaccia* (shoulder-bags) prepared for the Italian "foreigner"—seldom do others get there—and we hunt in the mountain-knot around the peak of the island, Gennargentu, where native costumes are still an everyday affair, for an older specimen, at half the price, its particolored stripes faded, its center reenforced by store velveteen, but a thing beautiful, a work of art and of heart.

We photograph the village women with

their wheat-baskets (shallow pans for sorting out tares) and their earthen *brocche* (water-jars), graceful, well-made things of domestic manufacture and use, which will persist as long as and no longer than bread is not esteemed the best unless it be made from freshly ground flour, and water is not potable unless it be thus freshly brought from the spring.

Do I dare interpolate again between the lines of conventionally accepted art to mention the Art of Walking, lost elsewhere but not in Sardinia! To see a *Sarda* walk cobbled streets in swiftest poise or thread mountain-paths bearing a full *brocca* on her head is to enjoy with her an ease and grace and erectness of carriage unsurpassed. The mountain woman may show a wrinkled forehead, formed when her girlhood feared lest the *brocca* fall, but never does either she or an unfashionable town sister carry broken arches in her supplest of bare feet.

We climb up and down stairs among the village housewives to acquire *orbace* from their looms, a *giraletto* (bed valence) and a raised-pattern bedspread from among their



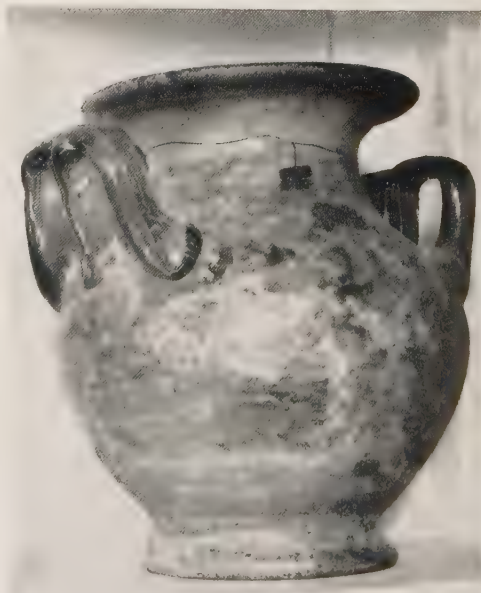
PUNIC HEAD OF GRIFFIN—TERRA COTTA  
FOUND IN SANTA GILLA MARSH, NEAR CAGLIARI

heirlooms. In a street-level basement nearby, an ass is circumambulating millstones into which the wheat-baskets have poured their sorted grain. She is blindfolded to keep her going, exactly as in the days of Pittacus of Mytilene. Pittacus, one of the seven sages, tried her task sometimes—conducive to philosophical meditation—he called it; that was in the seventh century B.C., but the 5,000-year-old job of the present ass is no proof that her mistress's habit of wearing the native costume will continue like that native custom. *Orbace*, the time-honored staple material for native costumes, is a heavy, rough-surfaced, waterproof, woolen cloth, dyed black for the men, red for the women. Marianna, a young woman of some means, dons dresses of ordinary outing flannel when at her housework; the little girls of the village wear calico; the boys, store clothes. Marianna decks her head in *gala* with a bought shawl of fancy silk, instead of daintily stitching the customary *cuffia* for herself. These modernizings indicate not only more comfort in adaptation to approaching warm weather but also a definite departure from many hereditary household arts.

Not long ago, huge wooden chests, the cruder ones carved in jackknife relief with designs predominately geometric, stored the bedspreads and best apparel of those mountain villagers; now modern bureaux are the mode.

In that pastoral land where even a wandering flock of yearlings is likely to number five hundred to the single shepherd, and the semi-annual migration from height to plains and back is more than two hundred thousand over a single pass, the men's ordinary leather jerkins (worn right side out in fair weather, wrong side out in foul) and those for fête days, handsomely tooled, also the sleeveless coats of lambskin (soft and curly enough to make a fur connoisseur stare) are other interesting specialties. The raw skins of sheep and brown goat tan well into *scendiletti* (bedside rugs). It is not unusual to see the reversing of a woman's costume where poverty permits but one *orbace* dress, a relatively exacting affair—wrong side out of a work-day, right side out on Sundays and other holidays.

The silver mines of the Iglesias peninsula supply the smiths all over the island with the raw material for the silver wire which



DOUBLE HANDLED CINERARY VASE, IRIDESCENT GLASS  
FOUND IN SANTA GILLA MARSH, NEAR CAGLIARI



they draw and work into the most exquisitely charming of filigree jewelry—belts, bags, bracelets, brooches, neck and sleeve buttons. The buttons—worn in pairs fastened together by tiny chains—as well as the pendants and necklaces, have oftenest the designs used ever since Carthage bequeathed them.

On the special fête days of the year, the costumes peculiar to differing regions and villages, whether in daily use or donned simply for the occasion, appear in full splendor of reds and blues, yellows and greens, gold and silver, against the foil of black and white. At Cagliari the great festival of St. Efisio (May 1 to 4) brings them out; at Chillivani, a spring competition of poets; at Nuoro, a fête of horsemanship; and so on all over the island. Recently a similar occasion at Osilo offered as merely one of its features the spectacle of more than a thousand women on horseback behind their men folk. One of the horses, suddenly frightened, reared, and the bride on his back, taken unawares, fell to the ground. For a few minutes she lay stunned; then, recovering consciousness, she instantly fingered her neck and sleeve bands, exclaiming in wild excitement, "Count my buttons! O count my buttons!"

The Art of Poetry is as dear to the *Sardo* today as ever it has been to his ancestry in all ages; no athlete immortalized by Pindar was ever prouder of success than is the winner in one of the annual contests of the island. The work is often crude but it is full of vitality, and, as the Italians say, emotionally "moving." The form is unrhymed or rhymed in various ways, couplets, quatrains, strophes, or in combinations original to the poet. The character is epigrammatic, satiric, descriptive of landscape and hero, festival and personal experience, but most often it sings of love passionate and powerful or of religion sanctified and serene; whether suffused with the sentiment of the intransigent Southron or bright with cheerful wit or keen with the pungent satire of Ancient Rome, it may never reach a bookshelf, but it never fails of a personal hearing. The reference to Ancient Rome in its connection is as appropriate as that still more ancient Greece, so plentiful are straight-Latin words in its otherwise almost prohibitive dialects, particularly toward the north of the island.

To come up unnoticed—and pass on as unperceived—behind a shepherd sitting solitary on a hillside pleasing himself with his own improvisations, singing of his father's sad death and his own inevitable end, of the joys and sorrows he has known and is likely to know, is to be transported to the elemental in a sweetness that is well-nigh poignant. I recall one—a farewell offering to a beloved and beautiful lady which rings at its close like the lament of Heracles for Hylas as Theocritus sang it.

It is from the sublime to the ridiculous that we descend when we come from poetry to the spectacular contortions of the indigenous cork oak. Sardinian industry has been forever exploiting it, is always fearing that it is on the verge of extermination, but prospers still at its expense. We notice also mountain-sides blue as the sky with Ovid's "dew of the sea," *ros marinus* to the Latins, *rosemary* to Shakespeare's England, but the source of the best *torrone* to the *Sardo* of the mountains. After its seven hours of being boiled and stirred, rosemary honey becomes a confect of intensification indeed. From sugar to salt is just a few inches across a table, but in Sardinian industry it is the miles from tabled mountains down to sea-coast marsh: the salt-basins of the south have functioned too long and celebratedly for us to pass them without a mention.

At last we arrive almost at the point of departure, Sardinia's mineral wealth and the Sardinian's skill in fusing and working it into use and beauty, once of bronze, now of gold and silver and iron. The *Sardo* smith who invented and made in his island the first repeating rifle in 1832, four years earlier than the similar invention in Continental Italy, did not omit decorating the iron of its stock with intaglio'd design of delicately graceful tracery. Wrought-iron adorns the churches; in fan-lights and balconies and stair-rails it graces the simplest village houses; everywhere its varied individuality and charm of design and its able craftsmanship demand admiration. Although in other lands mass production has crowded the local smith into factories, in our island of insulated originality where both ancient art and modern science are work- and play-mates, he is yet both artist and artisan, a son of that original union of art and industry which creates the lasting joy. Would that we might be assured of its continuance.

# THE AMERICAN MAGAZINE OF ART

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## OFFENSES TO THE EYE

For some time those representing the Outdoor Advertising Industry have declared themselves in favor of restricting the erection of billboards to commercial districts, supposedly urban districts given over exclusively to business. But at the recent Institute of Public Affairs at the University of Virginia, when the subject of "Roadside Advertising" was debated, the spokesman for the billboard interests, according to the *New York Times* of August 25, defined "commercial districts" as including "all highways traversed by heavy trucks." The argument presented was that these roads were used for business purposes. As the writer of the *Times* editorial aptly said, "Only a moment's thought is necessary to see that this is tantamount to a reversal of the avowed programme of eliminating features to which objection could be brought by reasonably minded persons. It also

strikes a blow at the policy of self-regulation so strongly advocated by the supporters of the use of billboards. This sort of control is really no control at all, for the reason that it is on the main traveled highways that the nuisance is greatest, and yet it is precisely these which the billboard industry chooses to consider 'commercial districts.' "

Speaking in favor of the restriction of billboard advertising, Mrs. W. L. Lawton, Chairman of the National Committee, stressed the necessity of appealing to the police power to abate offenses to the eye, pointing out that offenses to the nose and ear are now so dealt with, and reminding her hearers that it had taken a long time to persuade the courts to uphold that policy. She further dwelt on the fact that the Government taxes us to pay for the beautification of public monuments and places. Obviously it is logical, therefore, that they should have the power to protect beauty which already exists.

Beauty is a national asset, and certainly beauty along our much traveled highways should be zealously protected. Not only do billboards oftentimes despoil and disfigure and obliterate such beauty, but they make use of a public asset for private gain. The purpose of the billboard obviously is to profit the individual or a group of individuals; the highways are for the benefit of people-at-large.

In California a new type of outdoor advertising has lately come into existence—a type as shown by text and illustrations elsewhere on these pages—which threatens to be quite as offensive, if not more so, than the billboards. This new form of advertising is sculptural figures and groups, colossal in size, modelled with apparently little or no skill or merit, cast in cement and gaily painted.

As the *Times* writer pointed out, the fact that the billboard industry has done much to improve the appearance of roadside signs is to their credit, but, as he tersely says, "What the public demands is not so much improvement of quality as restriction of quantity." And then he utters a warning. "People," he says, "wish existing signs removed and no others, whether beautiful or not, put in their place. This is an idea which has spread far and wide throughout the country. It has the support not only





EDWARD B. ROWAN GIVING A TALK TO A GROUP OF CHILDREN AT A CONSERVATION CAMP NEAR CEDAR RAPIDS

of countless civic organizations but of national advertisers as well. It represents a definite sentiment of the American people that the country roads must no longer be defaced by billboards, no matter how 'artistic' or how unobtrusively placed. There has been a marked growth of public opinion during the last few years since the anti-billboard campaign was started. The movement is as yet only in its infancy, but it is 'going strong.' "

Let us hope that it will go stronger. Surely no one who has motored to any extent through the country this past summer can fail to applaud this sentiment and lend aid toward an abatement of the nuisance.

## NOTES

IN CEDAR RAPIDS IOWA A "Little Gallery" has lately been opened in Cedar Rapids, Ia., under the auspices of The American Federation of Arts and the direction of Edward B. Rowan. The purpose of this "Little Gallery" is to provide a place where works of art can be seen by the public and purchased and taken into the homes. It is part of an experiment which The American Federation of Arts is trying, through the instrumentality of Mr. and Mrs. Edward B. Rowan, to demonstrate

the place of art in the life of the people of this typical American city.

An interesting series of exhibitions has been arranged by Mr. Rowan for the coming season, among which mention may be made at this time of the inaugural exhibit consisting of paintings and sculptures by leading American artists, to be followed later by a local Czecho-Slovakian or Bohemian exhibit, as well as a collection of paintings by Charles W. Hawthorne. The "Little Gallery," moreover, is sponsoring this year the Iowa State exhibit to be held in the Memorial building. The Municipal Galleries, Davenport, Iowa, have promised to lend the "Little Gallery" in Cedar Rapids an interesting collection of 20 paintings by Old Masters for exhibition purposes. Lorado Taft has presented to the "Little Gallery" several casts of famous antique works of sculpture which he had in his studio. The University of Chicago has offered to lend a moving picture reel of the modelling and casting of Mestrovic's large equestrian statues, and from the Chicago Society of Swedish Arts and Crafts will come a moving picture of the making of glassware in Sweden.

An interesting experiment which the "Little Gallery" intends to try this year is lending an original oil painting, or water color sketch, drawing, etching or small bronze to individuals who make application

and whose reliability is assured so that a work of art of real merit may be taken into the home and enjoyed for several weeks.

Mr. Rowan has addressed not only the Rotary and Lion Clubs and other organizations of adults but also the children at one of the conservation camps near Cedar Rapids.

On the preceding page is a photograph of this class in Art Appreciation. Mr. Rowan is seen discussing with his interested audience either the mural paintings of Miss Violet Oakley—"The Message of Pennsylvania to the World," or the drawings of Albrecht Durer. Many of these little folk are undernourished both physically and spiritually, but they were eager for the message he had to give.

Mr. and Mrs. Rowan have received a most cordial welcome from the citizens of Cedar Rapids since they took up their residence there in June, and they have in their interesting work the hearty cooperation of the leading citizens.

The Greenwich Society of THE GREENWICH Artists' Tenth Annual Exhibition last summer was OF ARTISTS made especially notable by the fact that it was held in the art gallery of the new Greenwich Library just completed, a beautifully lighted and harmoniously proportioned room designed by William B. Tubby. As the exhibition coincided with the opening of the new library building, it created additional interest.

The Greenwich Society of Artists was founded in 1912 and now has a professional membership of about 40 painters, architects and craftsmen while its associate membership is made up of over 100 prominent residents and art lovers of Greenwich. Officers of the Greenwich Society of Artists are Leonard Ochtman, President; Dorothy Ochtman, Acting Secretary, and William B. Tubby, Treasurer.

The exhibition included oil paintings by Karl Anderson, Matilda Browne, Frank H. Collins, Ethel Blanchard Collver, George F. Dominick (who showed an Arizona subject, by the way), Charles Ebert, George Wharton Edwards, Philip R. Goodwin, Florence W. Gotthold, Harriet Tyng Gray, Elmer Livingston MacRae, Margaretta Kingsbury Maganini, Spencer Nichols, Dorothy Ochtman, her father Leonard Ochtman

and the late Mrs. Ochtman, J. Alden Twachtman, Violet Twachtman, James G. Tyler, M. Van Cortlandt Whitehead, Margery N. Wilson. Some of these same artists contributed water colors and pastels, in addition to which works in this medium were shown by Alison Mason Kingsbury Bishop, Edward C. Dean, Birch Burdette Long, Armand R. Tibbets. The only sculpture shown was a figure "Undine" by Edward Berge. Florence Gotthold's contributions were chiefly still life, whereas Elmer Livingston MacRae's were, for the most part, flowers. George Wharton Edwards, who is both a distinguished painter and illustrator, showed foreign subjects of Venice, Seville, Chamonix and elsewhere. Matilda Browne, who is one of the few women animal painters of today, had among her contributions a painting of a "Holstein Bull." Leonard Ochtman, one of our most distinguished landscape painters, showed nine oil paintings—two had as subject the Forest of Fontainebleu; five were winter pictures; one was of a "May Morning"; another of "Ridgefield Hills." Mr. Ochtman is one of those who with great subtlety interpret mood in nature. Dorothy Ochtman showed a "Water Lily Screen," flower and still life studies and an interior, "A Corner of the Studio," showing her distinguished father at work at his easel, which was much praised. An exquisite painting by Mina Fonda Ochtman, entitled "When Autumn Comes," was presented by the artist's children to Greenwich Library in memory of their Mother.

A prize of \$100 for the best picture shown in the exhibition was awarded to Karl Anderson for a painting entitled "Girls with Parasol"; the second award went to Dorothy Ochtman's "A Corner of the Studio"; third place was won by Ethel Blanchard Collver's painting entitled "Bailey's Beach, Newport." Special praise was given by Luke Vincent Lockwood, Chairman of the Exhibition Committee, in an article published in the *Greenwich News and Graphic*, to Matilda Browne's "Canterbury Bells" and "Gladiolas"; Mr. Edward's six pictures already mentioned, works by Philip R. Goodwin and Mrs. Gotthold. Violet Twachtman's "Fox Hunting in Tor' di Quinto" (a mural) had, he said, rare quality, charming color, and carried well. The water colors by Mrs. Bishop were also highly commended.





A CORNER OF THE STUDIO

DOROTHY OCHTMAN

SHOWING LEONARD OCHTMAN SEATED BEFORE HIS EASEL  
TENTH ANNUAL EXHIBITION, GREENWICH SOCIETY OF ARTISTS

TWENTY-  
SEVENTH  
ANNUAL EXHIBITION IN OLD  
LYME, CONN.

A friendly meeting place for travelers from all over the United States is the quaint New England village of Old Lyme, Conn., which may proudly boast a beautiful little gallery designed by Charles A. Platt in which the Lyme Art Association annually holds an exhibition of paintings. These exhibitions have invariably proved not only interesting but of high standing, and the twenty-seventh annual, opened at the usual time in August and closing September 9, proved no exception to the rule.

The representation was exceedingly wide; the character of the work shown likewise varied. To William S. Robinson was awarded the Lyme Art Association prize for a painting entitled "Autumn Morning," showing glimpses of blue water beyond a rocky slope. Among other artists represented by landscape paintings were Frank A. Bicknell, Everett Warner, George B. Burr, George M. Bruestle, and Will S. Taylor. Robert Vonnoh showed a wood scene, "Ancient Oaks—Veterans of the Forests," and a portrait of "Mrs. Danforth Barney." There were winter pictures by Charles Ebert, Ernest Albert, Charles Vezin and Bruce

Crane. Olinsky and Wilson Irvine showed figures. Carleton Wiggins' "Blessing the Harvest—Holland" was an "outstanding feature." He also contributed a picture of sheep, and from his son, Guy Wiggins, came one Cornish and two New York subjects. Percival Rosseau's dog subjects and Henry R. Poore's animal themes, so well known, were as usual notable features in this exhibition. In addition to the larger works, nearly 200 sketches in color were shown in the gallery's west wing.

The Toledo Museum of Art has received from its President, Arthur J. Secor, two notable paintings — "Portrait of Lord McLeod" by George Romney and "Girl at Window" by Ferdinand Bol. Both have been installed in the large gallery set aside for the Arthur J. Secor collection.

During September the Toledo Museum of Art exhibited a group of modern water colors and drawings from its permanent collection, many of which were shown for the first time. Among the artists represented were Benjamin West, John La Farge, Kenyon and Louise Cox, F. O. C. Darley, Walter Shirlaw, Burne-Jones, Degas, Augustus John, Lemordant, Elinor Barnard and Josef Israels.

An interesting programme of educational activities has been arranged by the Museum for the season and will be inaugurated early in October. Opening its twenty-sixth season, all of the work conducted during the past year will be continued, and many new developments introduced. Among these new features will be a series of half-hour lectures to be given on Sunday afternoons by the Director of the Museum, Mr. Blake-More Godwin; J. Arthur MacLean, Curator of Oriental Art; Elizabeth J. Merrill, Supervisor of Education; and Mrs. Blake-More Godwin, Dean of the Museum School of Design. The Arts of England will form the basis of the art talks for children to be given on Saturday and Sunday afternoons by Eula Lee Anderson, Assistant Supervisor of Education. Following these talks and supplementing the subjects presented, free educational moving picture films will be shown. Classes in the appreciation of music for adults and for children will be conducted by Charles Paul Tanner, organist. In both

cases the fundamental principles upon which good music is based will be studied, as well as the great musical composers and their works. A programme of music for adults will also be presented every Sunday afternoon in the Museum Hemicycle.

The Toledo Museum of Art was one of the first to adopt a comprehensive policy of art education, and it stands today as a leader in this field. The fundamental purpose of its work is to give to every man, woman and child in Toledo who has the desire for it an opportunity to know and understand the principles of art, and the ability to make use of these principles in their lives and surroundings.

The new wing of the Museum of Fine Arts, Boston, will be opened to the public late in November. This building consists of fifty-four rooms arranged on three floors around three sides of an open garden court. While following in its exterior treatment the general architectural plan of the rest of the Museum, the interior has been especially planned to house the Museum's splendid collection of period rooms and of objects of the minor arts, ranging from the Gothic period through the early nineteenth century.

To commemorate the hundredth anniversary of the death of Gilbert Stuart a memorial exhibition of his works will be set forth at the Museum of Fine Arts during the autumn. This exhibition will include the hundred and more paintings by Stuart in the Museum's permanent collection, to which will be added about an equal number secured as loans from other sources. During the past summer the Museum has exhibited portraits of five presidents of the United States by Gilbert Stuart, lent by their owner, Mr. T. Jefferson Coolidge, president of the Museum's Board of Trustees.

During the latter part of the summer and until September 16 the collection of eighty-six paintings by sixty-one contemporary British artists, shown at the National Gallery of Art in Washington and at Ottawa and Toronto, Canada, was on view in this museum. The collection, while including works by certain well-known British artists, was not representative of the best contemporary English painting or of the best English painters of today, and in this par-





GIRL AT WINDOW

FERDINAND BOL

GIFT OF ARTHUR J. SECOR TO TOLEDO MUSEUM OF ART

ticular was disappointing, but it did contain some interesting and attractive canvasses.

Among the exhibitions planned for the coming season is a collection of water colors from the Museum's permanent collection, including examples of the work of Paul W. Bartlett, Edward D. Boit, John La Farge, Dodge MacKnight, John Singer Sargent and others. In the galleries of the Print Department there will be shown, beginning in October, the Museum's notable collection of Zorn etchings presented last spring by Mrs. Richard E. Danielson of Boston and Mrs. Chauncey McCormick of Chicago.

An eleventh century cloisonné enamel in

the form of a medallion portrait of St. Nicholas is among the Museum's recent acquisitions. The Museum has also lately received through the bequest of Mrs. George Oliver Wales a portrait of Mrs. Griffiths by Samuel F. B. Morse, the inventor of the telegraph and one of our best early American painters.

The Museum's program of educational work for the season will include a series of twenty-three Sunday afternoon talks by members of its staff, covering subjects ranging from "Viewpoints on Painting"; "The Decorative Arts with special emphasis upon the French, English, and American rooms

in the New Wing," to a discussion of Oriental subjects, illustrated by objects in the collections. Courses of instruction will also be given during the week in the Museum's lecture hall covering "The History of Design," by Henry Hunt Clark; "The Appreciation of the Decorative Arts," by Walter H. Siple; and "The Technique of Painting and Sculpture," by Philip L. Hale.

A. W. K.

AT THE  
FINE ARTS  
GALLERY OF  
SAN DIEGO

The Fine Arts Gallery of San Diego has lately acquired a number of important additions to its permanent collection, by means of which it has been enabled to re-arrange its galleries, grouping the works according to countries and periods. In one of the main rooms, beside a Gobelin tapestry from a set ordered by Louis XVII have been hung paintings by Nattier, Menard, Huet; and, with other tapestries, paintings by Courbet, Corot, Monticelli, Boudin and Loiseau. On another wall in this room are paintings by Sanchez Coello; "St. Mathew," by Velasquez, and "St. Francis," by El Greco. Here also are to be seen modern Spanish paintings, among them Zuloaga's "Antonia La Gallega," Sorolla's sunlit picture entitled "My Daughter Maria at La Granja," Viladrich's "El Principe" (Prince Hamlet), and an old peasant and his wife presented with much power and sympathy by Valentin De Zubiaurre. On another wall in the same room with two superb Flemish tapestries are a Flemish primitive, "Holy Family with Angel," painted at Bruges about 1550 by Koffermans; and an old Flemish fresco of a Sister.

Paintings and sculpture by American artists are attractively set forth in another gallery, well representing the art of our own country. Here are works by Elihu Vedder, John La Farge, Ranger, Twachtman, Henri, Lawson, Eaton, Dessar, Couse, Guy Rose, Paul Lauritz, Starkweather, Ben Foster, John Sloan and Oscar E. Berninghaus; and, among sculptors, Bessie Potter Vonnoh, Arthur Putnam, C. P. Jennewein and Donald Hord.

The Oriental Collections have been enriched by the addition of two paintings by Durga Shankar Bhattacharya, an East Indian artist, purchased from the exhibition

of Modern East Indian Paintings circulated during the past season by the American Federation of Arts.

Mr. Daniel Cleveland, one of the founders of the San Diego Art Association, has presented a splendid Mexican serapi, about seventy-five years old, remarkable for fine workmanship, closely organized design, and the refined, rich colorings.

The newly arranged Dutch Room has some hundreds of tiles, mostly of the Seventeenth century, blue and white, an old clock, paintings, and reproductions in color of paintings by Rembrandt, Frans Hals, Pieter de Hooch and Vermeer; various household utensils in copper and brass, a table, chairs and hanging cabinets with cups, saucers, plates, jugs and vases of porcelain, pewter and brass. Here, also, is an original painting by Nicolas Maes entitled "Girl and Pet Dog."

The Spanish collection has received as gifts, or loans for an indefinite time, several polychrome wooden sculptures, one a vigorous flying angel; a cupboard with lattice doors and elaborately decorated; ancient carved chests; a mirror frame of red and gold, and carved wooden candelabra painted in silver color.

R. M.

It was for the purpose of THE WORCESTER stimulating creative design ART MUSEUM'S in the contemporary spirit SECOND ANNUAL that the Worcester Art Museum inaugurated last year EXHIBITION OF its exhibitions of modern MODERN DECO- its exhibitions of modern RATIVE ARTS decorative art. These have now become an established feature and are held in the spring of each year. No attempt is made to include a large number of objects or to represent the full scope of the modern movement. The exhibition is merely suggestive of what is being done. It consists of a few distinguished examples, some costly, some inexpensive, of the various crafts—works which because of excellence of form, color, or design seem particularly significant.

The exhibition held this year included glass from Sweden, Austria and Czechoslovakia, pottery and textiles from the Wiener Werkstatte, American pottery by Henry Varnum Poor, Italian Porcelain from the Richard-Ginori factory, French glass by





CATHEDRAL MOUNTAIN, BRITISH COLUMBIA

MARIAN BOYD ALLEN

Maurice Marinot and Daum Brothers, metal work by Claude Linossier and Jules Bouy, velvet batik by Pierre Bourdelle, silk damasks designed by Raoul Dufy, two-toned fabrics by Rodier, and American printed silks and damasks from Cheney Brothers, the Stehli Corporation, and H. R. Mallinson. In assembling the material for this exhibition the Museum was particularly fortunate in having the generous assistance of the following firms: Buoy, Inc., Cheney Brothers, De Hauke and Co., the Frankl Galleries,

Johnson and Faulkner, Kay and Ellinger, Lord and Taylor, H. R. Mallinson and Co., the Montross Gallery, the Stehli Fabrics Corporation and A. J. Van Dugteren and Sons, all of New York, and the Jordan Marsh Company of Boston.

"In assembling this year's exhibition," says E. S. S. in a recent *Museum Bulletin*, "some interesting changes in American products were observed. Whereas a year ago most of our American designs were distinctly reminiscent of earlier periods, this year the



A GLOUCESTER SEA

BERTHA MENZLER PEYTON

ANNUAL EXHIBITION, NORTH SHORE ARTS ASSOCIATION, EAST GLOUCESTER, MASS.

modern note was much stronger. To be sure, many of the patterns have been taken over or adapted from work being done abroad, but some distinctly American types of design have begun to appear. There is every indication that in another year or two our work will hold its own beside that of Europe."

The Annual Exhibition of Work by Local Artists and Art Students will be held at the Museum from October 7 to 28. The "no-jury" system in use for the past four years will be continued, and each artist or craftsman will have the privilege of showing one work. According to a statement in the Museum's *Bulletin*, the purpose of this exhibition is to further the arts in the community, not only painting and sculpture but the more practical arts as well. "In many cities," says this account, "independent shows have been restricted to the so-called fine arts; the weaver, the potter, the lace

maker were not invited to contribute. Frequently such exhibitions have been held without the assistance of the art museums; they were made possible by generous gifts of time and money from private individuals. In Worcester the initiative is taken by the Museum and the expense is borne by the Museum, but the success of the undertaking depends upon the public."

THE NORTH  
SHORE ARTS  
ASSOCIATION  
EXHIBITION AT  
EAST GLOUCESTER,  
MASS.

The North Shore Arts Association, with its three large galleries and its many members, has become an outstanding organization. Its annual summer exhibition, while not modernistic, is modern in the real sense of the word—full of color and vitality.

This year, still life, extremely decorative in most cases and gorgeously colorful, predominated. Each wall in the upper gallery





A VERMONT VALLEY

MARIAN P. SLOANE

ANNUAL EXHIBITION, NORTH SHORE ARTS ASSOCIATION, EAST GLOUCESTER, MASS.

had as its center a large still life painting. The centers were a study by Grace Thorpe Gemberling, Mary Gray's "Still Life and Mirror," and Kathryn Cherry's large decorative canvas of a table laden with fruit and flowers before an open window. Alice Worthington Ball's "Dutch Bottles and Fruit" attracted attention by its broad handling and harmonious arrangement of blues and greens, and Elizabeth Paxton's "The Begonia" by its carefully worked out surfaces, while Hugh Breckenridge's rich palette showed to good advantage in his "Japanese Jar." Marguerite S. Pearson's "Elizabethan Galleons," Kate A. Townsend's "White Parrot," Laura D. S. Ladd's joyous "Spring Flowers," Helen Steketee's "Zinnias," Mary Townsend Mason's "Table for One," Esther M. Groome's "Petunias," and Jane Peterson's arrangement of zinnias and dark petunias against a green background—all put in with sure strokes—were outstanding.

There were many figure paintings, most striking among which was Margaret Fitzhugh Browne's "The Connoisseur." Camelia Whitehurst, Ruth A. Anderson, Gertrude Fiske and Maurice Compris also made notable contributions in this field.

Among the most striking of the portraits shown was that of Jesse Lynch Williams, the well-known writer, by Orlando Rouland.

As usual, landscapes held a large place in this exhibition, and among them exceedingly notable were two by Marian P. Sloane, both interpreting broad stretches of rolling country typically New England. Bertha Menzler-Peyton, who is well known for her western subjects, showed in this exhibition a most interesting and forceful painting of the sea "Off the Gloucester Shore." Eric Hudson's "Monhegan Boats," Lester Steven's harbor scene in winter, and Felicie Waldo Howell's "Races at Marblehead" all came in for a large share of appreciation.

Among those showing water colors, all

exceptionally interesting, were Roger Hayward, Donald B. Barton, and Gertrude B. Bourne. There were Rockport studies by Charles R. Knapp and Harrison Cady. Reynolds Beal contributed an amusing circus scene, "The Lion's Cage," in colored crayons.

Gabrielle DeV. Clements took the Emily Valentine prize for the best etching of a Cape Ann subject with her "Rockport Quarry." Philip Kappel, Alfred Hutty and John J. Barry also showed etchings.

The only works in sculpture were "Stepping Stones" by Philip Sears, "Youth" by Richard H. Recchia, "Narcisse Noir" by Katherine W. Lane, and a small bronze, "The Prayer," by Frank Wigglesworth.

In addition to its notable SUMMER EXHIBITIONS IN NEWPORT, R. I. annual exhibition, the Art Association of Newport carried out a full and interesting programme during the summer months. For the annual exhibition the Association combined with the Grand Central Art Galleries for the fourth year, and with excellent result. Among the artists represented were Charles W. Hawthorne, Cecil Clark Davis, Wayman Adams, Frederick Waugh, Hobart Nichols, Walter Ufer, Carl Rungius, Gardner Symons, John Sloan, and Emil Carlsen. In the west gallery was a series of water colors by Charles Chapman, with works by Carl Lawless, Edmund Graecen and Van Deering Perrine. In the Cushing Memorial, across the lawn from the Memorial Building, other paintings were hung—for instance, a portrait and still life study by Julius Rolshoven; a portrait of a "Segovian Peasant" by Maurice Fromkes; portrait and figure paintings by Gerrit A. Beneker, Louise Lyons Heustis and Emily Waite Manchester. Here, also, were works by Gardner Symons, Elmer Schofield, F. Ballard Williams, Elliot Daingerfield and others. In addition, there were quite a number of works in sculpture.

The August programme included, in the Main Building, a comprehensive exhibition of paintings, water colors, pastels, drawings and prints; in the Cushing Memorial a collection of drawings and wood cuts by Rockwell Kent; in the Library of the Main Building, handwrought silver by Peter Mueller-Munk, and in the Main Building, after

August 17, an exhibition of sculpture in soap. On August 9 Mr. Edward Biddle gave in the Cushing Memorial an illustrated lecture on "Jean Antoine Houdon."

A new form of outdoor advertising has, we are informed by one of our west-coast correspondents, sprung up in Los Angeles.

Sculpture is being utilized there for this purpose instead of billboards. The scheme was conceived by one of the largest of the California advertising firms and has been given the name of "Art-vertising." A sculptor of some pretension has been employed to create groups, 16 feet in height, which are cast in plaster and "metalized" for durability. The surface finish imitates marble. These works bring to mind the old Rogers' groups, but, if photographs furnish sufficient ground for judgment, are artistically inferior. Our correspondent says that they are "a real asset to the locality in which they are placed," and that they tell "the complete story of the product which they advertise with a dignified beauty and colossal grace." But do they? One of these creations represents three pioneer women kneeling before a stream where they are washing their clothes in the primitive way, and serves to advertise a local laundry. A Los Angeles creamery is advertised by a group consisting of a farm woman and child standing beside a gentle cow nibbling grass. This group is so large, we are informed, that "it is not dwarfed by a background of trees, mountains and meadows." But how do the mountains and meadows come off in the contest? The story of speed and power derived from gasoline sold by a certain Los Angeles dealer is interpreted by an immense racing car with driver crouched low over the wheel, full size. Sixteen feet in height, this monumental work is being erected in front of oil stations and "at strategic points along the highways." Witnessing to the popularity of this new form of outdoor advertising is the fact that 1,500 of these big groups have already been placed. The inventors of this new form of publicity are of the opinion that sculptural advertising or "Art-vertising" will do away with the objectionable features of the billboard and present to the public a message (*the message*





SCULPTURE IN THE PLACE OF BILLBOARDS. A NEW FORM OF OUTDOOR ADVERTISING WHICH HAS COME INTO VOGUE IN CALIFORNIA



A THIRD EXAMPLE OF CALIFORNIA'S NEW FORM OF  
OUTDOOR ADVERTISING

of the advertiser) with sincere beauty. What next? Outdoor advertisers and the long suffering public kindly take notice.

SUMMER water colors, etchings, and  
EXHIBITIONS lithographs by Frederick  
IN BAR HARBOR K. Detwiller was held dur-  
ing July and part of August

in the Jesup Memorial Library, Bar Harbor, Maine. Mr. Detwiller has, during the past year, held one-man exhibitions at the Sweat Art Museum, Portland, Maine; Manchester Institute of Arts and Sciences, New Hampshire; Brockton Library, Brockton, Massachusetts; Wellesley College Art Museum and New Britain Institute. He will exhibit again at the New Britain Institute, Connecticut, the last named, in November, and at Lafayette College, Easton, Pennsylvania, in January. Mr. Detwiller is especially interested in bringing the subject of art and its appreciation to the attention of college students. "A museum of art," he says, "should be the ambition of every educational institution. The trustees should not wait for a

building but start at once collecting paintings and sculpture." "Furthermore," he insists, "art and its relation to the state, with special emphasis on city planning and development of landscape parks, etc., should invariably be included in the regular curriculum of schools and colleges." Under such a scheme generally pursued, America within a generation, Mr. Detwiller believes, would have "a fighting chance in original art creation."

An exhibition of paintings by Dwight Blaney of Boston was shown during the summer, informally, at the Bar Harbor Yacht Club. Mr. Blaney owns and spends his summers with his family on Ironbound Island, which is at the mouth of Frenchman's Bay, about halfway between Bar Harbor and Winter Harbor, an island with a high rocky coast line on the ocean side and fields and woods sloping to the shore very like the beautiful mainland on this part of the coast. Without telephonic or telegraphic communication, dependent entirely upon communication by boat, this island represents a little feudal kingdom. The



homestead is a made-over farm house with charming simplicity of design, which has, as a feature, a long, low and broad piazza with roof upheld by simple white columns placed at regular intervals. It was on this island, as Mr. Blaney's guest, that Sargent made some of his most charming water colors. Mr. Blaney paints both in water color and oils, and in the former medium has a technique somewhat similar to Sargent's. The majority of his subjects he finds on his own island—the sea to the south, an interesting old wharf on the leeward side, the woods of birch, pine and spruce through which the sunlight trickles, and the distant vistas of the mountains on Mount Desert, Blue Hill, Schoodic and other heights on the mainland. His oil paintings are somewhat in the French manner, done with short strokes and dry color—very atmospheric, painter-like and charming. Mr. Blaney is a member of the Copley Society, of Boston, the Society of Water Color Painters of Boston, and the New York Water Color Club. He is also well known as a collector of early American silver and of fine examples of furniture—a lover of all kinds of art as well as a producer.

Some fine prints have been shown in Bar Harbor this summer in a little gallery conducted temporarily by Gordon Dunthorne of Washington. In late August, Mr. Dunthorne showed an interesting collection of water colors by John Whorf.

AT THE  
BALTIMORE  
MUSEUM OF ART

The new home of the Baltimore Museum of Art is rapidly nearing completion and will, it is expected, be ready for occupancy within the next few months. In the meantime the Museum has inaugurated its autumn exhibition season with the showing of an interesting collection of paintings representing various nations and schools. Some of these paintings have been lent by individuals and other institutions; others are from the Museum's permanent collection.

In the main gallery are such works as Duveneck's portrait of Genevieve Welling; "The Needles near Southampton," a watercolor by W. T. Richards, well-known American marine painter of the late 19th century; "Touchstone," by F. B. Mayer, 1827-1908; a small painting by Fortuny entitled "Japanese Costume," lent by Mr. and Mrs.

William H. Buckler; Sargent Kendall's "Mischief," presented by Dr. A. R. L. Dohme; "Coast of Maine," by the late W. R. C. Wood, and two landscapes by the late S. Edwin Whiteman, one of which, "The Cabbage Patch," was presented to the Museum by Mrs. Whiteman as a memorial to her husband. Other works shown are a small watercolor by William Blake; a "Nativity" by the Italian Master Cortona, 1596-1669; a street scene by Signac; Leon Dabo's "Twilight"; John F. Carlson's "Brooding Silence"; and the following lent by the Peabody Institute: "Awaiting an Answer," by Winslow Homer; George Inness' "The Storm"; two works by Horatio Walker; Charles W. Hawthorne's "Fisher Boys"; and J. Alden Weir's "Flower Girl." There are two characteristic canvasses by Sully in the collection, one a portrait of Martha Jefferson lent by Alexander Randall, and the other of Mrs. Joseph Janney lent by Mrs. B. H. Hanson; and a portrait of Barrister Dutton by Sir Peter Lely, 1618-80. Among the Baltimore artists represented in the collection are Clark Marshall and Camelia Whitehurst.

Mr. Meyric Rogers, Director of the Museum, has recently returned from England, where he spent the summer.

THE NEWARK  
MUSEUM  
GARDEN

The Newark Museum, Newark, N. J., began in March, 1926, to create a garden with lawn, trees, flowers, etc., in connection with the new building which Mr. Louis Bamberger had given. So rapidly has this garden developed that it is difficult now to realize what a short time ago the place which it now occupies was, for the most part, unused back lots. Against the 10-foot brick wall surrounding the garden, pieces of sculpture have been appropriately placed. This garden is not stiff nor architectural. There are no parterres, no architectural balancing of areas. All is purposely informal, inviting, and it is always open for the citizens of Newark and visitors to enjoy.

In this garden will be displayed this fall a collection of bronzes by living American artists, provided the plans do not miscarry. Such an exhibition will be along the lines of the Outdoor Sculpture Shows held regularly in Rittenhouse Square, Philadelphia, under



THE MER CHILD ISABEL MOORE KIMBALL

GIFT OF R. R. BOWKER, ESQ., FOR PLACEMENT IN  
BROOKLYN BOTANIC GARDEN

the auspices of the Art Alliance, which have been most successful.

The Newark Museum during the summer has been showing indoors the following exhibits: Medal Making, a Newark Industry; Javanese batiks; Chessmen: Liddell loan collection; Primitive African Art; Marine paintings by Harry L. Hoffman (lent by the American Federation of Arts); a study exhibit of Italian painting; Sea shells of the New Jersey coast; Insects; Birds of Paradise.

The Detroit Institute of Arts has announced that it will hold this season an important exhibition of French art from the Thirteenth to the Fifteenth century. This exhibition, which is being arranged by the Director of the Institute, Dr. W. R. Valentiner, will include paintings, sculpture, tapestries, ivories, enamels and textiles. The works are being borrowed from other museums, from private collectors and from dealers, and will all be upheld to a high standard. It is Dr. Valentiner's belief that such loan exhibitions

are invaluable not only in elevating and enlightening those who see them, but as witnessing to a spirit of cooperation between museums, dealers and collectors. "In Europe," he says, "the spirit of enterprise is encouraged by the willingness of both museums and private collectors to lend even their most precious possessions to enhance the importance of an exhibit."

Dr. Valentiner spent the summer months abroad, during which time he made a number of important purchases for the permanent collection of the Detroit Institute of Arts. Among these acquisitions are a group of contemporary French paintings by such artists as Derain, Utrillo, Segonzac, Laurencin and Chirico; a small landscape by Fragonard; a characteristic "View of a Park" by Hubert Robert; "A Garden Party" by Lancret, and a marble statuette of Voltaire by Houdon, besides a number of works of decorative art.

When I saw the Exhibition of American Prints at the *Bibliothèque Nationale*, the

PARIS NOTES season was late, the last visitors were leaving, and I had the large hall almost to myself. One of the attendants, a slim young Frenchman, was examining the pictures with almost as much interest as my own. On finishing, at the end of an hour and a half, I found that I had marked in the catalogue too many subjects for the space I should have at my disposal. Besides, the exhibition has already been expertly covered. The collection was interesting, effective and enlightening, and I am given to understand that French critics were pleased and impressed, though they would have preferred to have these American artists, so technically accomplished, handle more of the purely American subjects, giving fuller play to their originality. Many no doubt, did so—Bellows, of course, Sloan, and the very modern Ronnebeck, also William Wolfson with his remarkable "Circus," Handforth's humorous "Tunisian Carriage," Wetherill's "Tenements," Winkler's "Telegraph Hill," Kent's "The End," and so many others. The Bibliothèque, of course, exhibited its own Whistlers and Mary Cassatts, while the sensitive and interpretive technique of Webster, Roth, Arms, Pennell, Heintzelman and others added a solid basis of distinction to this American group.





EASTHAMPTON

(ETCHING)

CHILDE HASSAM

EXHIBITION OF AMERICAN PRINTS, PARIS, JULY-AUGUST, 1928

Originality of treatment does not appear among the works of the French sculptors who competed for the *Prix de Rome* for 1928. Their subject was Saint Francis of Assisi begging at the door of a Church. The subject was treated too conventionally, without emotion. M. Pierre Honoré took the First Prize and is said to have been excessively astonished. The mediocre character of the exhibition led an old French critic to say, "Ahi, povero . . . povero Poverello!"

The constant effort of the French to preserve the past in all its historical significance is evident once more in their work on the Château de Compiègne, and the opening of an exposition there of pictures, documents, furniture, and intimate souvenirs of two famous epochs, the reign of Louis-Philippe and the Second Empire. Many of these things, belonging to private collections or lost temporarily in the State's *gardes-meubles*, have never been exhibited before. The paintings of Eugène Lami, loaned by the Duc de Vendôme, show interesting domestic scenes from the daily life of Louis-Philippe's family, where the king's children are seen at their favorite occupations around the lamps. Some of their drawings and water colors are exhibited and show talent.

The souvenirs of the Second Empire are especially appealing; the reconstruction of Empress Eugénie's bedroom, with its bro-

caded silk curtains, the *bouffant* lace-trimmed *coiffeuse*, the armchairs, and the mirror with its rose ribbons, is particularly successful, and the smaller apartments are fascinating. The drawing-room of M. Loudier, a master-tanner about the year 1830, with its original furniture preserved intact by his descendants, evokes the period instantaneously and is worth many books on the fashion of the time.

All lovers of old Paris know the ancient Hôtel de Sens, at the corner of the rue du Figuier and the rue de l'Hôtel de Ville, whose fate has been for some time in jeopardy and its ruin apparently impending. Small merchants had settled in it, and there was even talk of pulling it down. It now seems sure that it will be converted as soon as possible into a Museum of Costumes of France. Nothing could be happier than this idea of Madame Luisa Chatrousse's, for no country's history is written more eloquently in its costumes than this one. Such a museum will be an invaluable acquisition to students of French history, and to connoisseurs of the aesthetics of clothes.

The late Charles Cottet, admirable painter of processions in Brittany and the life of the maritime people, left to the Luxembourg eight of his pictures, at their choice, and the entire series of his engravings. He requested that, from a capital of four hundred thousand

francs, to be obtained from the sale of his other works, two prizes should be annually offered to artists. The Minister of Public Instruction has just been authorized to accept this important legacy. Cottet was one of those artists whose lives are wholly concentrated on their work. I remember with pleasure a little visit made to him several years before his death, in the cosy house where he lived alone, near the Luxembourg Garden, where a carefully protected tree went on growing up through the house, and where the walls were hung with some of his best canvases which he had not wished to sell. His courtesy and simplicity, the modesty with which he talked about his art, left a charming impression.

These bequests to young artists cannot be too highly valued. Take, for instance, the recent Blumenthal Foundation prize of twenty-thousand francs (about eight hundred dollars) won by a young French artist, M. Etienne Ret, a pupil of the well-known painter George Desvallières—whose Studio of Religious Art is well known. Desvallières, in his delight at the success of a deserving pupil, has written an open letter to "*La Vie Catholique*" explaining how much the prize was needed by the winner who "would now be able to eat his fill." The poverty of this young artist had compelled him to sacrifice an interesting picture of his own in order to use the same canvas for the painting he was to offer in the contest for the Blumenthal prize. What an inspiration of courage for young artists, and for rich men who can offer prizes! Our Rockefellers, Tucks, Blumenthals and their kind are doing more for the ultimate glory of America than most of us, perhaps, quite realize.

An important international congress of modern architects has recently taken place at a private chateau in this country. Neither England nor America was represented, but will be appealed to for their cohesion. The reasons for this meeting were that there is now a new architecture, owing to new technique and new materials; that economic conditions are much alike in all countries; and that the new architectural problems are, therefore, more or less the same for everybody. There were forty-three well-known architects present, and it is a bit alarming to read that their ideas are based on collectivity, standardization, suppression of individual wishes for the benefit of the

community. There is no doubt that unregulated individuality in domestic architecture produces sometimes such unhappy results as may be seen in the delightful country around historic Meudon, near Paris, where horrors have been erected to please the taste of ordinary people. How to remedy these bad conditions without reducing everything to unaesthetic utility is a problem that centuries may not be able to solve. It is too evident that the present movement, as we see its consequences in certain modern "villas" suggesting pretty factories, is fraught with danger.

LOUISE MORGAN SILL.

### ITEMS

The Santa Barbara School of the Arts has lately held a competition for posters advertising the city of Santa Barbara, which not only met with widespread response but called forth work of exceptionally high standard in this field. Poster designs were submitted by artists of California, Kansas, Illinois, Florida, Tennessee, New York, New Jersey, Ohio, Oregon, Massachusetts and Missouri, and were judged by a committee composed of Albert Herter, De Witt Parshall and Dwight Bridge. The first prize of \$200 was awarded to Betty Shropshire of San Diego, a former student of the San Diego Academy of Fine Arts. The second prize, a tuition scholarship in the Santa Barbara School of the Arts for the term from October to May, was won by Mary Herwig of Los Angeles, a student of the Otis Art Institute. In addition to these awards honorable mention was accorded Jack Hanes, a graduate of the University of Utah, and to Henry A. Gottsche, a student at the Otis Art Institute.

The Metropolitan Museum of Art, New York, has recently produced a new educational moving picture film entitled "*The Hidden Talisman*." This film, which was made under the direction of Mr. Huger Elliott, Director of Educational Work at the Museum, has as its setting the Barnard Cloisters, and shows a French lady of the Fifteenth century and her duenna being conducted about among the open air collections of the Museum. Two other similar films are now in preparation—"The Making of Wrought Iron" by Samuel Yellin of Philadelphia, and "*Prometheus Unbound*," after Shelley. These films, which are entertaining





## SANTA BARBARA

SANTA BARBARA POSTER

BETTY SHROPSHIRE

AWARDED FIRST PRIZE, POSTER COMPETITION,  
SANTA BARBARA SCHOOL OF THE ARTS

as well as instructive, are rented for a nominal fee to schools and other organizations throughout the country.

From Paris has come announcement of the acquisition by the Luxembourg, for its permanent collection, of a painting by Jeanie Gallup Mottet entitled "A Provincetown Garden." The purchase was made from an exhibition of paintings by Mrs. Mottet held earlier in the season at the Charpentier Galleries, Paris. The painting has been placed in the *Jeu de Paume* with other examples of modern art by painters of other countries than France. Mrs. Mottet is a past president of the National Association of Women Painters and Sculptors, a trustee of the Provincetown Art Association, and Curator of Paintings in the Museum of French Art, French Institute in the United States, New York.

The New School for Social Research, New York, announces a series of lectures on

modern art by Ralph M. Pearson during its fall season. Mr. Pearson will attempt, it is said, to explain the principles underlying the new art trend, its meaning and its application to modern life. At present, Mr. Pearson, who is an ardent exponent of modernism, well-known etcher and writer, is conducting a summer school in pictorial analysis near Ridgewood, N. J. His New York studio, 10 East 53d Street, is the center, it is reported, of a group of fifteen modern artists attempting to impress their conception of design on the American rug-making industry. If one may judge from certain rugs seen in windows of large New York shops, their efforts are meeting with extraordinary success.

Jackson, Mississippi, has recently acquired, through the generosity of Mr. Thomas Gale, a club building which will make a very acceptable place in which to hold art exhibitions. The Mississippi Art Association will sponsor this building and will have some attractive exhibits there during the year. In July, four young Jackson artists—Mary Redfern, Lois Drew, Sheely Batte, and Dick Martin—had a varied and very promising exhibition therein. During August, etchings, block prints and lithographs, drawn from the Association's collection and loaned by private collectors, were shown.

The American Committee of Selection for the Twenty-seventh International Exhibition of the Carnegie Institute, Pittsburgh, which will open October 18 and continue through December 9, was composed of Ernest Lawson, Rockwell Kent, Jonas Lie, Robert Spencer and Mahonri Young. This committee met in Pittsburgh on September 17 to select the paintings for the American section of the exhibition. Two of its number, Rockwell Kent and Ernest Lawson, also served as the American members of the Jury of Award. The European members of this Jury were Colin-Gill of England and Anto Carte of Belgium.

An exhibition of paintings by Hamilton King and sculpture by Maude Sherwood Jewett was set forth in the Clinton Academy, Easthampton, Long Island, late in August and early in September. Mr. King is best known as a landscape painter, and showed in the recent exhibition a number of inter-

esting works depicting scenes in the Shinnecock Hills, the Adirondacks, and along the shores of the Mediterranean. Among the works in sculpture which Mrs. Jewett showed were a graceful fountain figure in bronze entitled "Narcissa," and numerous characteristic sundials and garden figures.

A bronze portrait head of John Marin, well-known American water colorist, by Gaston Lachaise has been acquired by the Wadsworth Atheneum of Hartford, Connecticut. This head was first shown in the Atheneum's galleries early in the summer in connection with a loan exhibition of water colors by contemporary American artists, of which paintings by John Marin formed a part.

*The House Beautiful* announces its seventh annual cover competition, in connection with which it will award a first prize of \$500, a second prize of \$250, and a special student prize of \$200 with a certificate of merit. In addition the magazine hopes to purchase a number of other designs at \$200 each. After being adjudged, the designs submitted in this competition will be shown as an exhibition in a number of the larger cities throughout the country. The competition will close January 31, 1929. Further particulars with regard thereto may be obtained by addressing The House Beautiful Publishing Corporation, 8 Arlington Street, Boston, Mass.

The Mississippi State Fair, which has for several years past offered special prizes for the best painting by a member of the Southern States Art League, as well as by members of the Mississippi Art Association and the Mississippi Federated Clubs, has added to these awards a special purchase prize of \$75, the painting thus acquired to form the nucleus of a permanent collection for the Mississippi State Fair Association.

The Rhode Island School of Design will celebrate its fiftieth anniversary October 5 to 7. In this connection there have been published historical and descriptive articles concerning the school's various departments, among them the Department of Freehand Drawing and Painting. Among the speakers at the commemorative exercises will be President Faunce of Brown University, and Huger Elliott.

## BOOK REVIEWS

THE AMERICAN PAINTER WILLIAM H. SINGER, JR., AND HIS POSITION IN THE WORLD OF ART. Reviews Selected by J. Siedenburg. Published at Amsterdam by Frans Buffa and Sons.

Published on the 5th of July, 1928, in celebration of the sixtieth birthday of William H. Singer, Jr., this book contains estimates of Mr. Singer's work from the writings of critics in Holland, Belgium, France, Germany and America, selected from a mass of such material by the painter's friend, Joh. Siedenburg. The selection has been well made, and the estimates given are not mere praise but a thoughtful consideration of the painter's work.

Mr. Singer for some years has lived at Olden on the Nordfjord, though retaining his American citizenship. The twenty-one paintings reproduced as illustrations to this volume are chiefly his masterly interpretations of Norwegian landscape—stern and at the same time subtle and poetic.

OLD ENGLISH PORCELAIN. A Handbook for Collectors. By W. B. Honey. Harcourt Brace and Company, Inc., New York, Publishers. Price, \$6.00.

At this time when interest in the development of industrial art is most keen and a notable exhibition of contemporary art in this particular field is shortly to make a circuit of the leading art museums of this country, a knowledge of the history of old English porcelain by an authority such as the author of this book—an official of the Department of Ceramics of the Victoria and Albert Museum, London—should be especially welcome. As Bernard Rackham says in the Foreword, "those who have been accustomed to turn for information to the older works on the subject will find here gathered together and summarized a quantity of new material—hitherto accessible only in recent volumes of several periodicals—from the study of which they will turn with fresh interest to their specimens, probably to discover that the classifications of these will call for revision in many important particulars." Obviously a book of this sort is primarily for the collector, but after all, everyone is a potential collector, and there is none who will not find it of interest.





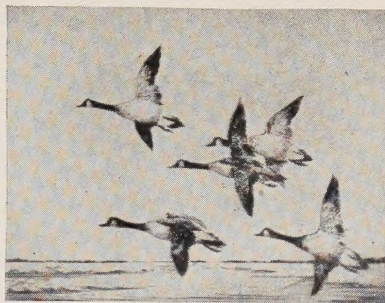
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# IN THE NEW YORK GALLERIES—NOVEMBER

In the New York Galleries the fall season promises to be most interesting.

The Daniel Gallery, 600 Madison Avenue, will have during November paintings by a group of American artists, among them Dickinson, Spencer, Kuniyoshi, Blum, Sheeler, and Billings.

Durand-Ruel, 12 East 57th Street, will have an exhibition of H. H. Newton's landscapes during the first half of November. The latter part of the month they are showing paintings, chiefly portraits by Louis Kronberg.

The Ehrich Galleries, 36 East 57th Street, will as usual show examples of Old Masters.

At the Ferargil Galleries, 37 East 57th Street, there will be paintings by Kenneth Adams, English water colors, and etchings by American artists. Also sculpture by famous Americans, besides a special exhibition of sculpture by Phyllis Blundell.

The Grand Central Art Galleries will hold their first members prize exhibition from November the 20th to December the 8th. There will be Sixty Five Hundred Dollars distributed in prizes to painters and sculptors. Until November 7 they will show sculpture by Charles M. Russell and from November 7-10 sculpture by Lawrence Stevens.

P. Jackson Higgs, 11 East 54th Street, will show English portraits of the 18th Century.

At the Edouard Jonas Gallery, 9 East 56th Street, fifty rare paintings by Ivan Thoultsé—court painter of the late Czar of Russia—will be exhibited from November the 20th to December the 10th.

At the galleries of Frederick Keppel & Co., 16 East 57th Street, there will be an interesting collection of engravings on view.

A notable exhibition of French paintings is to be shown at the Knoedler Gallery, 14 East 57th Street, from November the 12th to December the 12th. The exhibition will be called "A Century of French Paintings," and will represent the various Schools from 1830 to 1928. There will be paintings by the following artists of the Barbizon School (1830-1875): Eugene Boudin, Jean Baptiste Camille Corot, Gustave Courbet, Honoré Daumier, Henri Fantin-Latour and J. F. Millet. The Impressionist School (1860-1890) will be represented by Edgar Degas, Edouard Manet, Claude Monet, Auguste Renoir, and Alfred Sisley. Next come the Post Impressionists (1880-1900) with examples of the work of Paul Cezanne, Paul Gauguin, Vincent Van Gogh, Georges Seurat, Henri de Toulouse Lautrec. Lastly an interesting list of contemporary artists' work (1900-1928) among them Pierre Bonnard, Charles Dufresne, Pablo Picasso and a long list of other contemporaries.

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# HOWARD YOUNG GALLERIES

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*The Kraushaar Galleries, 680 Fifth Avenue, have the following exhibitions scheduled, October 22–November 3, paintings by Richard Lahey; November 5 to 17, paintings, water colors and sculpture by Duncan Fergusson; November 19–December 1 paintings by Walter Pach.*

*The Little Gallery, 29 West 56th Street, has a very varied program of exhibitions for the month. October 22nd to November 3rd there will be bronzes and wood sculpture by Franz Barwig of Vienna. November 5th to 17th a special exhibition of hand wrought silver by Arthur J. Stone, James T. Woolley, F. J. R. Gyllenberg, Carl F. Leinonen and the Old Newbury Crafters. November 19th to December 1st there will be an exhibition of hand wrought jewelry by Margaret Rogers, Edward Oakes and Frank Gardner Hale.*

*The Macbeth Galleries, 15 East 57th, will show American painting suitable for home decoration. November 13 to 26 they will show water colors by Frederick Lowell and on November 27 there will be an exhibition of portraits in oil by Ernest L. Ipsen.*

*The Milch Galleries 108 W. 57th Street, have planned an exhibition from November 5th to 17th of portraits on Ivory (specially framed for table and desk) by Eulabee Dix Becker; also landscapes and figure painting by Robert Vonnoh. From November 19th to December 1st they will show water colors by Frank W. Benson, etchings by Childe Hassam and water colors of France by De Leftovich Dodge.*

*At the Montross Galleries, 20 East 56th Street, there will be an exhibition from October 29 to November 10 of paintings by Lucien Abrams. From November 12th to 24th there will be paintings by Oliver Chaffee and November 26th to December 18th paintings by Russell Cheney.*

*The Potters Shop at 755 Madison Avenue, will have an exhibition of the work of Carl Walters comprising pottery and sculpture, opening November 14th.*

*During the first part of November at the Van Diemen Galleries, 21 East 57th Street, there will be an exhibition of Flemish paintings of the great masters including Rubens and Van Dyck.*

*Wildenstein and Co. Inc., 647 Fifth Avenue, will have an exhibition of Mr. C. T. Loo's Chinese antiques, starting November 15th.*

*At the Howard Young Gallery, 634 Fifth Avenue, from November 12th to 24th there will be paintings of ships and the sea by Gordon Grant and later an exhibition of recent portraits by Louis Betts.*

*At the Dudensing Gallery, 5 East 57th Street, Paintings by William Schulhoff will be shown until the 18th. These will be replaced on the 19th by a group of water colors by Herman Trunk.*

*The Portrait Painters Gallery, 570 Fifth Avenue, will have on exhibition throughout the month a group of portraits by twenty American artists.*

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